



1993-94 Bulletin

Dance ♦ Design and Production ♦ Drama
Music ♦ Filmmaking ♦ Visual Arts

NORTH CAROLINA

SCHOOL OF THE ARTS

This bulletin is published annually and provides the basic information you will need to know about the North Carolina School of the Arts. It includes admission standards and requirements, tuition and other costs, sources of financial aid, the rules and regulations which govern student life and the School's matriculation requirements. It is your responsibility to know this information and to follow the rules and regulations as they are published in this bulletin. The School reserves the right to make changes in tuition, curriculum, rules and regulations, and in other areas as deemed necessary.

NORTH CAROLINA

SCHOOL OF THE ARTS

Alex C. Ewing, Chancellor

**DANCE • DESIGN AND PRODUCTION
DRAMA • FILMMAKING • MUSIC • VISUAL ARTS**

Graduate, undergraduate and
secondary education for careers
in the performing arts

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7200 copies of this public document were printed at a total cost of \$9,300 or \$1.30 per copy.

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NORTH CAROLINA SCHOOL OF THE ARTS CALENDAR - 1993-94

1993 Fall Term

(Wed)	September 15	REGISTRATION
(Thurs)	September 16	All Classes Begin; Special Student Registration
(Mon-Wed)	November 22-24	Fall Term Examinations
(Wed)	November 24	All Classes and Exams End - 6:00 p.m.
(Thur-Sun)	November 25-28	THANKSGIVING BREAK
(Mon)	November 29	Intensive Arts Period Begins
(Sun)	December 12*	Fall Term Ends - 12:00 noon
(Sun-Wed)	December 12 - January 2	CHRISTMAS VACATION

1994 Winter Term

(Mon)	January 3	REGISTRATION
(Tues)	January 4	All Classes Begin; Special Student Registration
(Mon)	January 17	Martin Luther King, Jr.'s Birthday - NO CLASSES
(Wed-Fri)	March 9-11	Winter Term Examinations
(Fri)	March 11	All Classes and Exams End - 6:00 p.m.
(Sat-Sun)	March 12-20	SPRING BREAK

1994 Spring Term

(Mon)	March 21	REGISTRATION
(Tues)	March 22	All Classes Begin; Special Student Registration
(Fri)	April 1	Good Friday - All classes and rehearsals will follow regular schedule
(Tues-Thur)	May 24-26	Spring Term Examinations
(Thurs)	May 26	All Classes and Exams End - 6:00 p.m.
(Sat)	May 28	COMMENCEMENT

1994 Summer Session

(Sun)	June 19	REGISTRATION
(Mon-Fri)	June 20-July 22	Five-Week Session

*Fall Term/Intensive Arts ends on December 12, with the following exceptions: those students involved in Nutcracker tour are not free until Saturday night, December 18 for dancers; Sunday night, December 19 for technical crew.

To Students and Prospective Students:

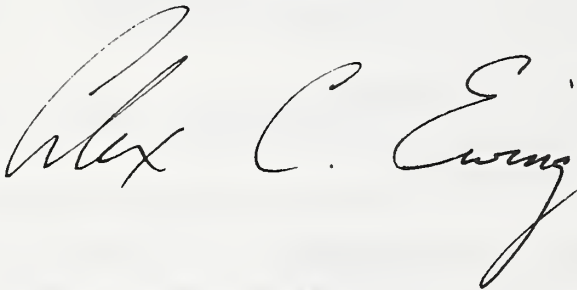
In addition to the tremendously busy schedule which characterizes every year at the School of the Arts, three major events are about to be launched this year which promise to have a major impact on our entire campus...

First, this fall we are commencing our new School of Filmmaking. This will be the first major professional film school in the Southeast, and the public and student response has been tremendous. Although practical details are being resolved even as this is being written, we are particularly pleased with the incredible amount of work already accomplished by the new dean Sam Grogg, and by the faculty and student body he has chosen to help us launch this exciting endeavor.

Another 'first' on our campus is the Thomas S. Kenan Institute for the Arts. This will be a sister institution to the other two Kenan Institutes already in operation on North Carolina University campuses - the Institute for Private Enterprise at Chapel Hill, and the Institute for Science and Engineering at NC State. Jeanne Butler, who for the past eight years has superbly guided the Challenge Grant program at the National Endowment for the Arts, will be executive director for this enormously promising new arrival on the arts scene.

And last, but not at all least important, this year we plan to launch the first major capital campaign in the School's history. More than two years of extensive discussions, consulting, and staff preparation have gone into planning this effort. Principal goals include substantially increasing the number and amount of available scholarships, initiating a long-range plan for the campus, assistance for the new School of Filmmaking and our international programs, and faculty and guest artist development.

While each of these new developments will have considerable long-range importance for the School of the Arts, the academic and arts information in this Bulletin will probably be more immediately pertinent and interesting to those of you interested or intending to come here. The School of the Arts may be the smallest of the 16 UNC campuses, but it is extraordinary in terms of its diversity, complexity, and the stretch of its ambitions; also in the incredible dedication and talent of its faculty, staff and student body. Anyone looking for just another school needn't apply because the demands made here are so great, but then so are the rewards for those who want to reach as far as they possibly can. Or put a different way, to quote the headmaster of another exceptional school, "No students should approach us without stars in their eyes!" But if you have them, then we encourage you to read on and seriously consider the North Carolina School of the Arts!

A handwritten signature in black ink, reading "Alex C. Ewing". The signature is fluid and cursive, with the first name "Alex" being the most prominent.

Alex C. Ewing, Chancellor

NORTH CAROLINA SCHOOL OF THE ARTS MISSION STATEMENT

The North Carolina School of the Arts differs from most institutions in that it did not gradually develop over a period of time, but instead started off with its mission and its character fully defined in advance.

The Enabling Act which established the School, and the great amount of writings and conversations which preceded its actual commencement, called on it to function as a conservatory quite unlike most other arts schools in existence at the time and unique in terms of state-operated educational institutions anywhere else in the United States.

"The primary purpose of the School shall be the professional training, as distinguished from liberal arts instruction, of talented students in the fields of music, drama, the dance and allied performing arts, at both the high school and college levels of instruction, with emphasis placed upon performance of the arts, and not upon academic studies of the arts.

"The said school may also offer high school and college instruction in academic subjects.... The school, on occasion, may accept elementary grade students of rare talent...."

Finally, it was part of the School's mission to serve and enrich the cultural life of the people "of North Carolina and other states, particularly other states of the South."

By virtue of this remarkable piece of legislation, North Carolina embarked upon an experiment in arts education which has endure, and indeed prospered, for a quarter of a century.

THE HISTORY OF THE NORTH CAROLINA SCHOOL OF THE ARTS

The North Carolina School of the Arts is a free-standing campus within The University of North Carolina, and is quite different from its 15 sister institutions. Truly a cluster of conservatories, the School is a complex institution with a single, bold mission: to train talented young people for professional careers in dance, music, drama, filmmaking, and theatrical design and production. This training, coupled with the requisite liberal arts education, enables the School to offer undergraduate degrees as well as master's degrees. In addition, the School offers the high school diploma with arts concentration in dance, drama, music, and visual arts. While courses are offered that give students an historic perspective and context in each of the arts disciplines, the primary emphasis in all programs is on performance and production. The School strives to foster an environment akin to that of an artistic colony where students are encouraged to stretch to develop their artistic abilities to the fullest. The School also provides a professional training ground in which students actively and realistically are involved in preparing for the practical aspects of making a living as artists.

The premise upon which the School was founded in 1963 was indeed unique. Many good ideas, including the establishment of this special conservatory, coalesced during the tenure of Gov. Terry Sanford. State funds were appropriated to begin a performing arts school and a North Carolina Conservatory Committee was established to recommend to the governor a site for the School. In preliminary reports, the Committee recommended that "the host city should obligate itself to support the school." In return, "the school must serve the city as an arts center." Not surprisingly, there was considerable rivalry among the major cities of the state to be the site of the new school. The citizens of Winston-Salem, home of the one of the first arts councils in the nation, vied for the school with particular zeal. In a two-day telephone campaign they raised nearly a million dollars in private funds to renovate the old Gray High School building—the City's contribution to the effort. An enticing incentive to the final host city was the possibility of receiving a challenge grant from the Ford Foundation to prompt the Legislature to appropriate public dollars to support the operation of a performing arts school.

Dr. Vittorio Giannini, a Juilliard composer, served as the founding president of the North Carolina School of the Arts. Giannini's vision of arts education shaped the School at its beginning and continues to make the School unique among its peers. During its formative years, the School also was guided by people of vision, particularly its Board of Trustees, which was chaired by Dr. James H. Semans, and included Smith Bagley, Hugh Cannon, Wallace Carroll, James McClure Clarke and R. Philip Hanes, among others.

Robert Ward, Pulitzer Prize-winning composer and former member of the faculty of Juilliard, succeeded Dr. Giannini as the second president after Giannini's untimely death in November 1966. Ward led the School through its first decade, when policies and programs were still being developed. During his tenure, the School more than doubled its faculty and enrollment; established a School of Design and Production, separate from the School of Drama; and created a high school Visual Arts program. Ward also presided over the incorporation of the School into The University of North Carolina in the early 1970s, when 16 public senior institutions—including the North Carolina School of the Arts—became constituent institutions of The University of North Carolina. The title of "president" at the School was subsequently changed to "chancellor."

A third composer, Dr. Robert Suderburg, became chancellor of the School in 1974. Suderburg's tenure was marked by major capital improvements at the School, financed through increased contributions from the state and private sources. Among these improvements were the completion of the Workplace building, the opening of the Semans Library; the renovation of part of the old Gray High School building; the acquisition of the former Mack Truck facility; and the renovation of the old Carolina Theatre, now called the Stevens Center.

Dr. Jane E. Milley, a pianist and former dean of the School of Fine Arts at California State University at Long Beach, assumed her post as chancellor at the School of the Arts in September 1984. Dr. Milley increased faculty salaries; and during her tenure the School received funding from the North Carolina General Assembly for construction of Performance Place and renovation of the Gray Building and the Design and Production areas. She secured increased state funding to operate the Stevens Center; acquired additional state student housing; received approval to develop a Master of Music program and to begin planning for the addition of a new School of Film; and enhanced the visiting artists program.

In the spring of 1990, Alex C. Ewing was elected chancellor. He assumed the position in July of 1990, following Philip F. Nelson, who served as interim chancellor during the 1989-90 school year. Mr. Ewing is a member of the advisory board of New York's Joffrey Ballet, which he almost single-handedly revitalized during the 1960s; and of the board of directors of the School of American Ballet in New York. He has been associated with the School of the Arts since 1985, when he became chairman of the Board of Visitors, and in 1988 when he established the Lucia Chase Endowed Fellowship for Dance at the School, in memory of his mother, a co-founder and principal dancer with American Ballet Theatre. A graduate of Yale University, Mr. Ewing is a former journalist and arts administrator who owned and developed one of the largest herds of champion Hereford cattle in the country.

The School has grown and its programs have flourished and expanded (the opening of a new School of Filmmaking in 1993). While its well-known graduates have distinguished themselves in concert halls, in films and on stages around the world, others have contributed to the quality of life in Winston-Salem and in large cities and small communities throughout North Carolina, the Southeast and the nation. International programs in music and dance have continued to provide unique performance experience for students. The School has seen its enrollment grow to more than 750 students from 45 states and 12 foreign countries. Its faculty numbers approximately 100. The School's alumni, who now number more than 6,000, continue to win critical and public acclaim.

THE SCHOOL OF DANCE

The purpose of the School of Dance is to identify and train young, talented dancers from diverse cultural backgrounds for careers in professional companies throughout the world.

Recognizing that it is necessary to begin training at an early age when the body and mind are flexible, the School enrolls talented young students at the high school level as well as at the college level. In addition, younger students of exceptional ability may also be admitted in the eighth grade. High school students who successfully complete all School of Dance requirements will receive an accredited state of North Carolina high school diploma. College graduates may receive either the Bachelor of Fine Arts degree or the Arts Diploma.

The curriculum, while based on the traditional training of ballet and contemporary techniques, remains flexible to absorb and reflect the current directions in dance, including the body therapies. Extensive performance opportunities further develop the student's versatility, a trademark of the School's alumni.

The varied background of the permanent dance faculty and the extensive exposure to guest artists currently working in all avenues of dance from classical ballet to the apex of contemporary dance provide the students with an exciting palate of inspiration.

The faculty supports and assists the divisions of General Studies and Student Affairs to provide an artistically and culturally diverse environment that nurtures and develops the whole person.

Administration

Susan McKee McCullough, Dean (1988)

Director, Pittsburgh Ballet Theatre School, 1986-1988. Ballet Mistress, Netherlands Dance Theatre, 1980-84. Dancer, Nederlands Dans Theatre, 1975-84. Harkness Ballet, 1971-75. Founding member North Carolina Dance Theater, 1970. Graduate North Carolina School of the Arts, 1969. Guest teacher/choreographer for Joffrey Ballet, Royal Winnipeg Ballet, Ballet du Nord, North Carolina Dance Theatre, Pittsburgh Ballet Theatre. Recipient of Pennsylvania Arts Council Choreographers Grant, 1987.

Kim Derenne, Ballet Technique, Assistant Dean for Administration (1992)

Mr. Derenne received his dance training at the North Carolina School of the Arts. He was featured dancer with the Alberta Ballet Company in Edmonton, Canada and subsequently held the positions of Assistant to the Artistic Director, Repetiteur and Company Manager within that organization. He has appeared as a guest artist and has staged ballets in the United States, Canada, Australia, Cyprus and Cuba. Mr. Derenne has acted as a special projects fund raiser for two Canadian companies, the Edmonton Opera and most recently the Vancouver Opera. Prior to joining Vancouver Opera, Mr. Derenne held the position of Director of Marketing and Public Relations for Ballet Austin in Austin, Texas.

Dance Faculty

Trish Casey, Contemporary Technique, Dance Perspectives (1990)

Graduated from the North Carolina School of the Arts and New York University Tisch School of the Arts, where she received a BFA and MFA respectively. While in New York, she danced with the companies of Pauline Koner and Don Redlich. Her teaching credits span universities, companies and dance organizations in Australia as well as the U.S. She has directed several creativity-based workshop for teachers, choreographers and dancers in New Mexico, Texas and North Carolina in addition to initiating "A Dance Gathering" in Dallas, Texas, an annual event hosting professional works from around the country. She studies Body-Mind Centering with Bonnie Bainbridge Cohen and is interested in body-mind therapies.

Fanchon Cordell, Ballet Technique (1983)

Received her early training at the Harkness Ballet School under Maria Vegh and David Howard where she was on full scholarship. She began her professional career with Ballet Repertory Company and also with Eglevsky Ballet on a US tour with Galina and Valerie Panov. She has been a member of American Ballet Theatre, dancing soloist roles in many works including "Swan Lake," "Giselle," and "Concerto" and has worked with such choreographers as George Balanchine, Mikhail Baryshnikov, Agnes de Mille and Antony Tudor.

Richard Gain, Contemporary Technique (1973)

Principal with Martha Graham Company. Featured in Joffrey Ballet and Jerome Robbins' "Ballets U.S.A." Soloist American Ballet Theatre, Broadway and television. Choreographer, guest teacher, coordinator and artistic director for the School's International Dance Program in London. Recipient of National Endowment for the Arts and United States Information Agency grants.

Melissa Hayden, Ballet Technique (1983)

Ballerina with New York City Ballet, American Ballet Theatre. Taught at Royal Ballet, Canadian National Ballet, San Francisco Ballet, and others. Recipient of Handel Medallion, Capezio Award. Honorary doctorates from Skidmore College and Siena College.

Richard Kuch, Contemporary Technique (1972)

Principal dancer with Martha Graham Company and soloist in works of other major modern choreographers. Founding member of Cullberg Ballet Company, Sweden. Director of own company in New York. Recipient of New York State Arts Council grant, three NEA choreographic grants and the Doris Humphrey Fellowship. Choreographed for Ballet West, Boston Ballet, Oakland Ballet, Harkness Ballet, and other major national companies both ballet and modern in Israel, Portugal, Switzerland and Canada. Has taught in international dance festivals throughout Europe and extensively as a guest faculty in universities here at home. In addition, he has taught movement to actors at the Herbert Bergoff Studio and Neighborhood Playhouse in New York. Has appeared on Broadway in "Camelot" as well as off Broadway and television productions for NBC, CBS, and Public Broadcasting.

Melinda Lawrence, Ballet Technique (1983)

Graduate of North Carolina School of the Arts. Ford Foundation scholarship student at School of American Ballet in New York City. Founding member of North Carolina Dance Theatre. Member of Les Grands Ballets Canadiens, Montreal, Canada.

Dianne Markham, Contemporary Technique (1980)

B.A. in Dance, University of Oregon. Trained with Hanya Holm, Alwin Nikolais, Murray Louis, Phyllis Lamhut. Performed with the Murray Louis Dance Company and Nureyev and Friends including U.S., European, Eastern European and Canadian tours. She has been guest artist in residence at major U.S. universities teaching modern technique, improvisation, composition, and repertory. Her choreographic works have been performed throughout the U.S. and Europe, most recently at the London Contemporary Dance Festival and the Hungarian International Dance Program.

Lynn Messick, Music in Motion, Music Perspectives (1980)

B.M. in Piano, Salem College (cum laude). Graduate work in Music Education and Dance at UNC-Greensboro. Dance Musician at NCSA since 1970, teaches Music Fundamentals and Music History Survey in collaboration with ballet and modern composition classes and Dance Perspectives.

Gyula Pandi, Ballet Technique (1966)

Trained and performed with the Hungarian National Ballet.

Mabel Robinson, Contemporary Technique (1984)

Graduate of High School of Performing Arts and Juilliard School of Music. Performed with Alvin Ailey American Dance Theatre, Martha Graham Company, in Broadway shows, television and movies. Guest teacher for the Dance Development Fund in Ghent, Belgium and the 1990-92 International Dance Program at the Hungarian Ballet Academy. The recipient of the Winston-Salem Chronicle's 1990 Curator of African American Arts Award, N.C. Black Repertory Theatre Award for Artistic Excellence and "A Special Performance" Emmy for choreography (for television version) of Scott Joplin's "Treemonisha".

Frank Smith, Ballet Technique (1983)

Born in Hamlet, N.C., Mr. Smith studied at the School of the Arts from 1965-69. In 1969, he was awarded a full scholarship to the School of American Ballet where he studied with Andre Eglevsky, Alexandra Danilova, and Stanley Williams. He joined American Ballet Theatre in 1970 dancing leading roles in ballets by DeMille, Tudor, Robbins, Balanchine, Baryshnikov, and Makarova. He was promoted to the rank of soloist in 1976 and remained with American Ballet Theatre until 1983. Mr. Smith has been acclaimed for his performances of roles such as "Pat Garrett" in Eugene Loring's "Billy the Kid" and as "Hilarion" in the American Ballet Theatre's "Giselle". He

performed many principal character roles in the full length classical ballets. He appeared in the film "The Turning Point" and has done numerous television specials. He has also served as the Assistant Dean of Ballet.

Gina Vidal, Ballet Technique (1969)

Scholarship student for six years at School of American Ballet. Studied with Balanchine, Danilova, Tumkovsky Williams. Performed with Harkness Ballet and American Ballet Theatre. Guest teacher in South American, Europe and across the United States.

Preparatory Program

Dayna Fox, Director

Jan Adams

Dance Musicians

Jefferson Dalby

Raymond Ebert

Edward Frye

Sally Kuker

Lynn Messick

Frank Partridge

Andrew Whaley

Elvira Yevrukhina

Dance Costume Department

Carolyn Fay

Breanetta Mason

Staff

Bebe Briggs, Administrative Secretary

Tonya O'Neal, Secretary/Attendance Clerk

Grading System

Grades are based on technical proficiency, comprehension, progress, attitude and attendance. The School of Dance arrives at final grades based on the average of grades given by the student's teachers. For purposes of calculating grade averages: A+ = 4.50, A = 4.00, A- = 3.80, B+ = 3.50, B = 3.00, B- = 2.80, C+ = 2.50, C = 2.00, C- = 1.80, D+ = 1.50, D = 1.00, D- = 0.80, and F = 0.00. Grades below B- (2.80) are unacceptable in the School of Dance.

In addition to giving grades at the end of each term, the faculty members issue written progress reports which are sent to students and their parents or guardians.

Continuance in the Program

Each student's growth toward technical and artistic excellence along with the student's ability to interact appropriately within the School community are evaluated on a continual basis. Students must adhere to all policies of the School of Dance.

The rigors of training demand a strong, disciplined mind and body. The student is responsible for maintaining proper total conditioning. Periodic written progress reports and end of term conferences with assigned faculty detail the student's strengths and weaknesses.

Invitations to continue in the program are extended by the faculty on a yearly (or in special situations per term) basis.

Arts Probation

Students are expected to maintain a grade point average of 2.80 in their arts classes. Students earning less than a 2.80 grade point average in arts classes for a given term are placed on Arts Probation for the following term.

A student who accumulates three unexcused absences in his/her classes collectively within a given term will immediately be placed on Arts Probation for the remainder of the term.

Students on Arts Probation are not permitted to perform during that term.

Students on Arts Probation are not to be considered for merit scholarship funds.

Students on Arts Probation must achieve a 2.80 average by the end of the term to be removed from Arts Probation.

Students on Arts Probation for two or more terms in one academic year will not be asked to return to the School.

COLLEGE DANCE PROGRAM AWARDING OF BACHELOR OF FINE ARTS AND DIPLOMA

The Bachelor of Fine Arts and Arts Diploma are awarded on the basis of the attainment of professional standards as determined by the faculty of the School of Dance.

All arts courses required for the Bachelor of Fine Arts are also required for the Arts Diploma. No General Studies courses are required for the Arts Diploma, but elective courses may be taken.

The student is expected to complete the course of study leading to the degree or diploma in four years. Upon petition, the faculty of the School of Dance may waive selected technical courses of the fourth year for a student who presents evidence of the successful completion of one year of professional dance as recognized by the Dance faculty.

Arts Requirements for a Bachelor of Fine Arts or Arts Diploma in Ballet

FIRST YEAR	CREDITS	DAN 184,185,186 Ballet Repertory	3
DAN 101,102,103 Ballet Technique	9	DAN 390 Performance Attendance	1
DAN 104,105,106 Contemporary Technique	6	DAN 599 Intensive Arts Projects	2
DAN 111,112,113 Pointe/Variations or DAN 114,115,116 Men's Class	6 6	DAN 198 Career Orientation	1
		Arts Credits	38
DAN 120,220,320 Character	3	SECOND YEAR	
DAN 131,132,133 Ballet Partnering	3	DAN 201,202,203 Ballet Technique	9
DAN 137,138 Technical Theatre and Production Crew	2	DAN 204,205,206 Contemporary Technique	6
DAN 151,152,153 Music and Motion	3	DAN 211,212,213 Pointe/Variations or DAN 214,215,216 Men's Class	6 6

DAN 231,232,233 Ballet Partnering	3	or DAN 414,415,416 Men's Class	6
DAN 251,252,253 Music Perspectives	3	DAN 431,432,433 Ballet Partnering	3
DAN 390 Performance Attendance	1	DAN 484,485,486 Ballet Repertory	3
DAN 161,162,163 Dance Perspectives	6	DAN 390 Performance Attendance	1
DAN 284,285,286 Ballet Repertory	3	DAN 599 Intensive Arts Projects	2
DAN 599 Intensive Arts Projects	2	Arts Credits	30
Arts Credits	39	TOTAL ARTS CREDITS:	137
THIRD YEAR		General Studies Requirements (B.F.A. program) Ballet	
DAN 301,302,303 Ballet Technique	9	GES 101,102,103	6
DAN 304,305,306 Contemporary Technique	6	HUM 121,122,123	6
DAN 311,312,313 Pointe/Variations	6	GES 211,212,213	6
or		Foreign Language	6-9 hours or Intermediate Mid-Level Proficiency
DAN 314,315,316 Men's Class	6	SCI 210	2
DAN 331,332,333 Ballet Partnering	3	SCI 221,222,223	6
DAN 384,385,386 Ballet Repertory	3	SCI 227	3
DAN 390 Performance Attendance	1	Social Science Elective	2
DAN 599 Intensive Arts Projects	2	General Studies Elective	8
Arts Credits	30	Total	45-48
FOURTH YEAR		Arts Requirements for a Bachelor of Fine Arts or Arts Diploma in Contemporary Dance	
DAN 401,402,403 Ballet Technique	9	FIRST YEAR	
DAN 404,405,406 Contemporary Technique	6	DAN 101,102,103 Contemporary Technique	9
DAN 411,412,413 Pointe/Variations	6	DAN 104,105,106 Ballet Technique	6
		DAN 137,138 Tech. Theatre and Prod. Crew	2
		DAN 140 Pedagogy	1
		DAN 151,152,153 Music and Motion	3

DAN 171,172,173 Composition/Improvisation	6	DAN 371,372,373 Composition	3
DAN 177,178,179 Theatre Dance	3	DAN 374,375,376 Improvisation	3
DAN 183 Contemporary Repertory	2	DAN 381,382 Contemporary Repertory	4
DAN 390 Performance Attendance	1	DAN 390 Performance Attendance	1
DAN 599 Intensive Arts Projects	2	DAN 599 Intensive Arts Projects	2
Arts Credits	35	Arts Credits	28
SECOND YEAR		FOURTH YEAR	
DAN 201,202,203 Contemporary Technique	9	DAN 401,402,403 Contemporary Technique	9
DAN 204,205,206 Ballet Technique	6	DAN 404,405,406 Ballet Technique	6
DAN 251,252,253 Music Perspectives	3	DAN 134,135,136 Contemporary Partnering	3
DAN 161,162,163 Dance Perspectives	6	DAN 139 Technical Theatre and Production Crew	1
DAN 271,272,273 Composition	3	DAN 499 Emerging Choreographers*	6
DAN 274,275,276 Improvisation	3	DAN 240 Pedagogy*	3
DAN 277,278,279 Theatre Dance	3	DAN 390 Performance Attendance	1
DAN 281,282,283 Contemporary Repertory	6	DAN 599 Intensive Arts Projects	2
DAN 390 Performance Attendance	1	Arts Credits	31
DAN 599 Intensive Arts Projects	2	TOTAL ARTS CREDITS:	136
Arts Credits	42	*Emerging Choreographers and Pedagogy are to be taken all three trimesters.	
THIRD YEAR			
DAN 301,302,303 Contemporary Technique	9		
DAN 304,305,306 Ballet Technique	6		

General Studies Requirements (B.F.A. program) Contemporary

GES 101,102,103	6
HUM 121,122,123	6
GES 211,212,213	6
Foreign Language	6-9 hours or Intermediate Mid-Level Proficiency
SCI 210	2
SCI 221,222,223	6
SCI 227	3
Social Science Elective	2
General Studies Electives	8
Total	45-48

DANCE COURSE DESCRIPTIONS

Courses listed below are representative of those offered by the School of Dance. An exact listing of courses offered each year may be obtained from the School of Dance office.

COLLEGE COURSES

DAN 101,102,103; DAN 201,202,203; DAN 301,302,303; DAN 401,402,403 Ballet Technique (Ballet Majors) (3 Credits each Term) Fundamentals of ballet technique and practice, including barre, center floor work, body conditioning and/or pilates.

DAN 101,102,103; DAN 201,202,203; DAN 301,302,303; DAN 401,402,403 Contemporary Technique (3 Credits each Term) Contemporary dance training with emphasis on establishing a strong, traditional technical foundation while avoiding stylization in movement. Classes consist of multi-level and spacial combinations designed toward developing a technically facile dancer/performer. Adjunct classes in floor barre, body conditioning and Pilates training are strongly emphasized and are part of the technique grade.

DAN 104,105,106; DAN 204,205,206; DAN 304,305,306; DAN 404,405,406 Ballet Technique (Non-Majors) (2 Credits each Term) Fundamentals of ballet technique. Classes are designed toward developing a greater comprehension of the (ballet) technique with an awareness of how it assists in developing the full potential of the contemporary dancer/performer in the competitive field of dance.

DAN 104,105,106; DAN 204,205,206; DAN 304,305,306; DAN 404,405,406 Contemporary Technique (Non-Majors) (2 Credits each Term) Fundamentals of contemporary dance technique. Special emphasis is given to the ballet student in the area of developing more spinal/torso flexibility, a sense of weight and dynamic use of space. Classes are designed to assist the student in obtaining expanded aesthetic sensibility and allow for further discovery in self expression.

DAN 111,112,113; DAN 211,212,213; DAN 311,312,313; DAN 411,412,413 Pointe/Variations (2 Credits each Term) Basic technique of ballet on pointe. Variations from classical ballets will be introduced to the student.

DAN 114,115,116; DAN 214,215,216; DAN 314,315,316; DAN 414,415,416 Men's Class (2 Credits each Term) A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

DAN 120; DAN 220; DAN 320 Character Dance (1 Credit each Term)
Basic ethnic dance styles as used in dance performance. Required of ballet majors.

DAN 131,132,133; DAN 231,232,233; DAN 331,332,333; DAN 431,432,433 Ballet Partnering (1 Credit each Term) Basic technique of partnering in dance performances. Required four years for ballet majors. Contemporary majors required to take one year.

DAN 134,135,136; DAN 234,235,236; DAN 334,335,336; DAN 434,435,436
Contemporary Partnering (1 Credit each Term) This course is designed primarily to build strength and confidence in the dancer while manipulating, lifting and supporting each other in a kinetic relationship. Traditional as well as improvisational material is presented in order to allow for possibilities of interaction in partnering that are not limited by gender alone. Required for women in fourth year, men all four years.

DAN 137,138,139 Technical Theatre (1 Credit each Term)

Over two semesters (DAN 137,138), first year students are introduced to basic costume skills by construction of a simple unitard. Considerations in color, shape and the effects of stage lighting are rendered in their design to represent choreographic intent. Skills are further developed through crew assignments on major productions and workshops. Students in Emerging Choreographers will be taught a special lab course in lighting design taught by technical faculty from the School of Design and Production (DAN 139). The course presented familiarizes the dancer with technical methods, materials and systems in stage lighting with emphasis placed on developing communication skills with one's personal lighting designer. DAN 137 and 138 are required of ballet majors. DAN 137,138,139 required of contemporary majors.

DAN 140,240 Pedagogy (1 Credit each Term)

The course is designed to provide the student with an understanding of the practical skills necessary in structuring a basic class in contemporary technique. Seniors teach freshmen in a lab situation allowing for an important interaction between these two diverse levels. The class is then followed by a discussion period conducted by a faculty advisor allowing for both oral and written critiques to be submitted.

DAN 151,152,153 Fundamentals of Music (1 Credit each Term)

A study of meters, rhythms, phrase shapes and musical forms. Analysis of master works of music literature.

DAN 251,252,253 Music Perspectives (1 Credit each Term)

An overview of music history relevant to the performer/choreographer, including music from the Renaissance to the present. Library research and concert reviews serve to broaden knowledge of musical styles, develop listening skills, and aid in music choices for choreography. Students select a dance/music related topic for a collaborative research performance project with Dance Perspectives at the end of the year.

DAN 161,162,163 Dance Perspectives (2 Credits each Term)

A multi-level survey of the evolution/revolution of dance throughout the 20th century. Through the use of current dance periodicals, library research, videos and text, the course culminates in live performance bringing dance lineage to life in the present day.

DAN 171,172,173 Dance Composition and Improvisation (2 Credits each Term)

Through improvisation the students are offered a deep exploration of movement, which acts to extend their technical vocabulary for dance composition. These two skills are taught concurrently in order that the freshman student is made aware of how they integrate in the choreographic form.

DAN 177,178,179 Theatre Dance (1 Credit each Term)

This course is designed to encourage the individual dancer interested in musical theatre to examine the audition process, the development of audition material, basic vocal usage, followed by the rehearsal process and performance of a theatrical/music production.

DAN 181,182,183; DAN 281,282,283; DAN 381,382,383; DAN 481,482,483 Contemporary Repertory (2 Credits each Term)

Emphasis is placed on developing both technical and practical skills necessary to adjust to a wide variety of contemporary repertory. Faculty direct classes working from video or personal experience in works of traditional and more contemporary choreographers. Consideration is given to solo as well as group choreographies. Repertory classes are part of scheduled workshop performance.

DAN 184,185,186; DAN 284,285,286; DAN 384,385,386; DAN 484,485,486 Ballet Repertory (1 Credit each Term)

Classes will acquaint ballet students with a variety of choreographic styles: well-known classics by such choreographers as Petipa, Bournonville and Fokine, and contemporary works by a variety of artists will challenge the students' use of technique while developing their ensemble work, musicality and detail to style.

DAN 271,272,273 Dance Composition (1 Credit each Term)

The class prepares the student toward the creation and organization of movement materials into small studies that have as their base the substance of dance: time, space and motion. Emphasis is placed on the development of basic theatrical communicative skills enabling the student to utilize these elements toward greater self expression. Solos and duets allow for simple exploration while providing incentive toward more demanding work in the third year.

DAN 274,275,276 Improvisation (1 Credit each Term)

The course is designed to build on earlier foundations of movement exploration and present opportunities for further investigation in personal movement vocabulary as a means toward developing spontaneous performance skills.

DAN 277,278,279 Theatre Dance (1 credit each Term)

This course provides the dance major an opportunity to experience the multi-cultural contributions of other dance forms that have been influential in the choreographic fabric of theatre dance.

Prerequisites: DAN 177,178,179

DAN 371,372,373 Dance Composition (1 Credit each Term)

Development of choreographic skills on a more advanced level. Group choreographies will be encouraged in order to acquire a more facile technique in larger works. Students will also be expected to articulate their ideas on paper, in the form of a grant presentation, as part of the requirement.

DAN 374,375,376 Improvisation (1 Credit each Term)

Extending the exploration of movement for choreographic intent through expansion of the theatrical vision. Selection of environments and spaces outside of the formal studio which will provide new stimulus for improvisational work.

DAN 390 Performance Attendance (1 Credit each Year)

Required of all dance students. Attendance at a minimum of one entire performance of each concert series - Fall Dance, the Nutcracker, Winter Dance, Spring Dance, Emerging Choreographers, each end of term workshop, and lecture/performances by guest dance companies. In addition to required attendance, students may be required to submit a written critique of his/her major teacher. Pass/Fail.

DAN 199,299,399 Directed Studies (3 Credits each Year)

Based on technical proficiency, students may be selected for special projects such as performing with the modules or additional performances away from the School which would require additional work and time from the regular curriculum. No more than 3 credits per year. Pass/Fail grade. Prerequisite: technical proficiency.

DAN 499 Emerging Choreographers (2 Credits each Term)

All graduating seniors in contemporary dance are required to choreograph a work. Those designated for public performance on the emerging choreographers program shall be juried by the dance faculty. Pass/Fail.

DAN 599 Intensive Arts Projects (2 Credits) Special projects, programs, classes, seminars and performances developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intradisciplinary or interdisciplinary among the arts areas and/or General Studies. Students must enroll in this course each Fall term they are in attendance at the North Carolina School of the Arts. The course will be graded Pass/Fail.

HIGH SCHOOL COURSES

DAN 001,002,003 Ballet Technique (Ballet Majors)

Fundamentals of ballet technique and practice, including barre and center floor work, body conditioning and/or pilates.

DAN 001,002,003 Contemporary Technique (Contemporary Majors)

Contemporary dance training with emphasis on establishing a strong, traditional technical foundation while avoiding stylization in movement. Classes consist of multi-level and spacial combinations designed toward developing a technically facile dancer/performer. Adjunct classes in floor barre, body conditioning and Pilates training are strongly emphasized and are part of the technique grade.

DAN 004,005,006 Ballet Technique (Non-Majors)

Fundamentals of ballet technique. Classes are designed toward developing a greater comprehension of the technique with an awareness of how it assists in developing the full potential of the contemporary dancer/performer in the competitive field of dance.

DAN 004,005,006 Contemporary Technique (Non-Majors)

Fundamentals of contemporary dance technique. Special emphasis is given to the ballet student in the area of developing more spinal/torso flexibility, a sense of weight and dynamic use of space. Classes are designed to assist the student in obtaining expanded aesthetic sensibility and allow for further discovery in self expression.

DAN 011,012,013 Pointe/Variations

Basic technique of ballet on pointe. Variations from classical ballets will be introduced to the student.

DAN 014,015,016 Men's Class

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

DAN 020 Character

Dance Basic ethnic dance styles as used in dance performances.

DAN 031,032,033 Ballet Partnering

Basic technique of partnering in dance performances.

DAN 034,035,036 Contemporary Partnering

This course is designed primarily to build strength and confidence in the dancer while manipulating, lifting and supporting each other in a kinetic relationship. Traditional as well as improvisational material is presented in order to allow for possibilities of interaction in partnering that are not limited by gender alone.

DAN 071,072,073 Dance Composition

Principles of techniques of choreography for contemporary majors.

DAN 074,075,076 Improvisation

offers students a deep exploration of movement which acts to extend their choreographic vocabulary for dance composition. It also offers the opportunity to develop sensitivity working with groups in an instant "performance" situation.

DAN 077,078,079 Theatre Dance

The course is designed to encourage the individual dancer interested in music theatre to examine the audition process, the development of audition material, basic vocal usage, followed by the rehearsal process and performance of a theatrical/musical production.

DAN 081,082,083 Contemporary Repertory

Emphasis is placed on developing both technical and practical skills necessary to adjust to a wide variety of contemporary repertory. Faculty direct classes working from video or personal experience in works of traditional and more contemporary choreographers. Consideration is given to solo as well as group choreographies. Repertory classes are part of scheduled workshop performances.

DAN 084,085,086 Ballet Repertory

Classes will acquaint ballet students with a variety of choreographic styles: well-known classics by such choreographers as Petipa, Bournonville and Fokine and contemporary works by a variety of artists will challenge the students' use of technique while developing their ensemble work, musicality and detail to style.

DAN 087,088,089 Theatre Dance

This course provides the dance major an opportunity to experience the multi-cultural contributions of other dance forms that have been influential in the choreographic fabric of theatre dance. Prerequisites: DAN 077,078,079.

DAN 090 Performance Attendance

Required of all dance students. Attendance at a minimum of one entire performance of each concert series - Fall Dance, The Nutcracker, Winter Dance, Spring Dance, Emerging Choreographers, each end of term workshop, and lecture/performance by guest dance companies. In addition to required attendance, students may be required to submit a written critique to his/her major teacher. Pass/Fail.

DAN 098 Introduction to North Carolina School of the Arts

For all new high school students, this required course is an extended orientation to the School to academic, arts, and social aspects of the campus community. Pass/Fail.

DAN 599 Intensive Arts Projects

Special projects, programs, classes, seminars and performances developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intradisciplinary or interdisciplinary among the arts areas and/or General Studies. Students must enroll in this course each Fall term they are in attendance at the School of the Arts. The course will be graded Pass/Fail.

Class Attendance Policy

Attendance Requirements

Punctual and regular attendance in all classes is expected.

In order to receive a grade for a dance class, a student must actively participate in at least 75 percent of the classes. If he/she does not, then he/she will receive a failing grade. If the student's excused absences are due to injury or illness, then on the advice and counsel of the dean, the student may be either given an "Incomplete" for the course and will make up the work the following semester or be permitted to drop the course. No consideration will be made for students with unexcused absences.

Specific regulations will be distributed at the beginning of the year and posted in the department.

Early Departure

Students who wish to leave School before the official end of a term must have their parent or guardian send the dean a letter of request, stating the date and reason for early departure. This request must be submitted to the dean at least one week prior to the proposed departure date. If the request is approved, the student must process the necessary clearance forms (available in Dance Office) and obtain the signatures of all of his/her faculty members. Neither travel plans nor family vacations nor special family events are a valid reason for early departure. A student's attendance record and grades will be taken into consideration before granting permission.

Late Return/Late Registration

All students who cannot be present on the scheduled term registration date must notify the Dance Office and the Registrar in advance. Dance classes missed will be considered as unexcused absences unless permission to arrive late is given by the dean. In order for the absences to be excused, the student's parent or guardian must provide documentation of the reason for the student's late return or registration to the dean before the day of registration. Neither travel plans nor family vacations nor special family events are a valid reason for late registration. Students must be aware that any classes missed, excused or unexcused, may cause the student to fall below the 75 percent required attendance.

NOTE: Obtaining a waiver of the late registration fee from the Vice Chancellor for Arts and Academics does not automatically excuse a student from dance classes.

Withdrawal or Dismissal from School

At the beginning of each academic year, each student and a parent or guardian will be required to sign a contract indicating that they have read the School of Dance policies and that the student agrees to abide by these policies. No parent or guardian signature is required for independent students. A student who does not adhere to this contract may be dismissed from the School.

In certain cases, such as serious illness or injury, where the student cannot participate in his/her dance classes for an extended amount of time, it may be recommended that the student withdraw from the School of the Arts. Each case must be discussed with the dean.

Intensive Arts

Intensive Arts includes the period beginning after Thanksgiving break and continuing until Christmas break.

This period is devoted to a variety of special projects in both ballet and contemporary including interdisciplinary classes which are not offered in the regular curriculum. This period also includes rehearsals and performances of "The Nutcracker".

Dress Code

It is the student's responsibility to adhere to the dress code as posted. Failure to do so may cause the student to be dismissed from class resulting in an unexcused absence. Regulations will be distributed at the beginning of each academic year. They will also be posted in the School of Dance.

Performance Policy

Performance is an integral part of the training program. If a student is selected to perform by the faculty, he/she must perform unless an exception is made by the dean. Failure to meet obligations during any production may result in dismissal from the performance and possibly from the School.

Outside Performance

Before accepting outside engagements during the school year, students must submit a written request to the School of Dance. This request is subject to the dean's final approval. Forms are available in the Dance Office.

Other Policies

Permission from the dean of the School of Dance or the appropriate assistant dean must be obtained before any student can drop or withdraw from a general studies course.

Other specific policies may be distributed and posted as needed.

International Program

Since 1969, the School of Dance has sponsored international dance tours during the summer. Through the international program, many dance students have received the opportunity to go abroad to study and perform. In addition, they have been exposed to all of the educational and cultural benefits that travel affords.

For many years, the program took students to Italy and Switzerland. The itinerary included visits to Rome, Venice, Spoleto, Siena and Lucerne. In 1988, the School inaugurated a summer ballet program in Hungary, in conjunction with the Hungarian Dance Academy. The School also offers a summer contemporary dance program in England, in conjunction with the London School of Contemporary Dance.

The International Dance Program is considered an honors program for exceptional students.

Preparatory Program

The preparatory program was initiated in 1979 by Sonja Tyven in cooperation with the Winston-Salem/Forsyth County public schools. The program offers classes to elementary and middle school students. It is intended to prepare promising in-state residents for acceptance, by audition, to the School of Dance's professional program at the eighth-grade level.

THE SCHOOL OF DESIGN AND PRODUCTION

Recognizing the importance of designers and craftsmen as collaborative artists and artisans in the performing arts, the School of Design and Production offers a unique and comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. Students and faculty design and execute the sets, properties, costumes and lighting, and manage all production aspects for more than 20 shows a year. Design and Production works hand in hand with Dance, Drama and Music in mounting all their operas, musicals, plays, ballets and modern dance concerts.

Students usually pursue the Bachelor of Fine Arts (B.F.A.); however, with the permission of the faculty, students may be permitted to pursue the Arts Diploma. Students following the scene, costume or lighting design concentrations must pursue the B.F.A.

Administration

John Sneden, Dean (1970)

A.B., M.A., University of North Carolina at Chapel Hill. Professor of drama and design, East Carolina University, Greenville, NC. Director of theatre, Davidson College. Designer, Arrow Rock Lyceum, the State Theatre of Missouri. Eight years as resident designer for the East Carolina Summer Music Theatre. Designer, the Cape Playhouse, Dennis, Mass. Board of Directors, North Carolina Scenic Studios, Inc.

Scott W. Templin, Assistant Dean, Sound Design, Lighting, Computers (1973)

B.A., University of California at Santa Barbara (Technical Theatre and Design); M.F.A., California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973. Lighting Design and Technical Director for Southeastern Opera Assn.; Lighting Designer for North Carolina Dance Theater; Theatre Consultant for several new or renovated theatre spaces in the Southeast. Designed lighting and sound systems for Disneyland, Anaheim, Calif.

Clyde Fowler, Jr., Director of Visual Arts, Drawing, Advanced Drawing (1975)

B.F.A., Virginia Commonwealth University. Studied drawing at the National Academy of Fine Arts in New York and at Art Students League, also in New York. Represented in the 40th annual North Carolina Artists Exhibition, North Carolina Museum of Art, Raleigh. One-person and group exhibitions at the Southeastern Center for Contemporary Art, Sawtooth Center for Visual Design, Wake Forest University, Weatherspoon Gallery-University of North Carolina at Greensboro, High Point Theatre Gallery.

Design and Production Faculty

John Lee Beatty, Scenic Design (1984) Distinguished Guest Faculty (Part-Time)

B.A., Brown University, 1970; M.F.A., Yale School of Drama, 1973. Designed more than two dozen Broadway productions, including "Talley's Folly," "Fifth of July," "Crimes of the Heart," "Ain't Misbehavin'," "Angels Fall," "Knock, Knock" and "Penn & Teller." Many off-Broadway successes. Currently with the Circle Repertory Company and the Manhattan Theatre Club, in addition to leading regional theatres. Past recipient of Tony, Obie, Drama Desk and Critics Circle awards.

Diane R. Berg, Costume Shop Manager, Costuming (1986)

B.F.A., West Virginia University, M.F.A., University of North Carolina at Greensboro. Costume shop manager, Asolo State Theatre, Sarasota, Fla.; Purdue Professional Theatre. Commissioner for the USITT Costume Design and Technology Commission. Director, graduate costume technology, Purdue University.

Dennis Gill Booth, Technical Director, Technical Production, Drafting (1992)

M.F.A., University of Washington, Seattle. Technical director, Wright State University. Production manager, Alaska Repertory Theatre, Berkeley Repertory Theatre, Old Globe Theatre. Technical director, Intiman Theatre, Arizona Theatre Company. Assistant technical director, Oregon Shakespeare Festival. Member, International Alliance of Theatrical Stage Employees (IATSE).

Norman Coates, Lighting Design (1990)

B.A., Temple University. Lighting designer for Broadway shows: "The News" and "Prince of Central Park." Off-Broadway: "Here Are Ladies," "Diversions and Delights," "Blood Knot," and "Limbo Tales." Designed Richard

Harris' international tour of "Camelot." Regional credits include two seasons at Playmakers Repertory, Burt Reynolds Jupiter Theatre and The Hirschfeld Theatre. Member USA and IESNA.

Mikhail Dimov, Resident Scenic Artist, Scene Painting, Scene Design, Studio Painting (1992)
M.F.A., University of Theatre and Arts, Tashkent; B.A., Benkov Arts College, Tashkent. Additional studies at the Leningrad Institute of Music Theatre and Cinematic Arts. Scenic artist, Dallas Scenic Services, Southwest Studios, Peter Wolf Partnership, Inc., TW Design. United Theatre Artist member, former U.S.S.R. Galleried artist, Houston, Germany, Austria, Italy, and others.

Martha Dunigan, Visual Arts; Sculpture, Ceramics (1974)
B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Workshop, New York. Exhibiting member, Piedmont Craftsmen, Inc.; Five Winston-Salem Printmakers. Works shown in juried and member exhibitions of Provincetown Art Association, Massachusetts; Southeastern Center for Contemporary Art, Winston-Salem, N.C.; and many groups throughout the Southeast. Represented in collections of Wachovia Bank & Trust Co., Wake Forest University English Department, Jackson Library of UNC-G and numerous private collections.

Pamela C. Griffin, Color and Design, Drawing, Rendering (1982)
B.F.A., Syracuse University; M.F.A., Tyler School of Art, Temple University. Instructor/guest lecturer, Goods Gallery, Port Washington, N.Y.; Cazenovia College, N.Y.; Syracuse University, N.Y.

Henry Grillo, Director of Technical Training Program; Drafting; Theatre Technology (1983)
B.A., Cornell University; M.F.A., Carnegie-Mellon University. Technical director/lighting designer: University of Evansville, Carnegie-Mellon Theatre Company, Cornell University Theatre, Ithaca Summer Repertory, North Carolina Scenic Studios, North Carolina Shakespeare Festival, Winston-Salem Little Theatre. Member, U.S. Institute for Theatre Technology and International Alliance of Theatrical Stage Employees.

John H. Miller, Drafting, Welding, Technical Production, Stage Machinery (1975-79); (1989)
B.S., M.F.A., Southern Illinois University. Technical Director: Florida State University, North Carolina School of the Arts, North Carolina Shakespeare Festival. Master Electrician: "Sunshine Boys," National Bus and Truck. Operations Manager: Carolina StreetScene, 1976-79. Project manager: J.R. Clancy, Inc.

Donato Moreno, Design, Rendering, Painting, Drawing (1984)
B.A., American University; M.F.A., Cornell University. Additional studies: New York University School of the Arts, University of Mexico, Ecole des Beaux-Arts, Paris. Designer: Provincetown Playhouse, Colonnades Theatre Lab, New York City Opera, Williamstown Theatre Festival, Manhattan School of Music, Playwrights Horizons, American Place Theatre, North Carolina and Colorado Shakespeare Festivals, among others.

Mark Pirolo, Director of Scenic and Costume Design (1972)
B.F.A. (Honors), Carnegie-Mellon University. Designer: National Educational Television Biography Series; Pittsburgh Playhouse; Great Lakes Shakespeare Festival; Theatre-by-the-Sea, Portsmouth, N.H.; North Carolina Dance Theater; North Carolina Shakespeare Festival; PlayMakers Repertory, University of North Carolina at Chapel Hill; Folger Theatre; Colorado Shakespeare Festival; Utah Shakespearean Festival. Guest designer: Wake Forest University and State University of New York at Albany.

Martha Ruskai, Resident Makeup Artist, Wig Specialist (1987)
B.M., M.F.A., University of Cincinnati Conservatory of Music. Makeup artist and wig maker for Elsen Associates, Inc., since 1986. Makeup artist for Santa Fe Opera, Pittsburgh Opera, Cincinnati Opera, Connecticut Opera, New Jersey State Opera, Great Lakes Shakespeare Festival, Cincinnati Playhouse in the Park, Theatrical wig maker for "Sleeping with the Enemy."

John J. Toia, Director of the Stage Management Program (1989)
B.F.A., Wayne State University; M.F.A., Florida State University. Production stage manager: Stages Repertory Theatre, Pasadena Playhouse, New Globe Theatre, Philadelphia Drama Guild, Tennessee Williams Theatre. Stage manager: Dramatists Guild, Ensemble Studio Theatre of New York, New York Shakespeare Festival, Asolo State Theatre. Member of Actors' Equity Association.

Christine Turbitt, Costume Design, Costume History, Costume Construction (1974)

B.A., University of California-Berkeley; M.F.A., University of California-Irvine. Has designed costumes for the University Dance Theatre in Repertory, Berkeley, Calif.; North Carolina Dance Theater; University of Wisconsin at Milwaukee; Monomoy Theatre; The New Stage; and the North Carolina Shakespeare Festival. Worked several seasons at the Santa Fe Opera and as shop supervisor for one season at the Great Lakes Shakespeare Festival.

Bill Volz, Technical Faculty, Technical Liaison to School of Drama, Instructor of Stagecraft and Lighting for Drama Students (1989)

B.F.A., North Carolina School of the Arts, 1985. Technical coordinator for Spartan Foods employee appreciation events; technical director/instructor for the South Carolina Governor's School of the Arts, 1985-89.

Bland M. Wade, Jr. Department Properties Manager, Stage Properties, Crafts (1986)

B.F.A., North Carolina School of the Arts. Member of IATSE Local #635. Property Master/Artisan for Heritage Repertory Theatre, Actors Theatre of Louisville, North Carolina Shakespeare Festival, The Piedmont Opera Theatre, with many credits in prop work and design for theatre, opera, dance, movies, television, industrials, and display work.

Mary Ann Zotto, Studio Painting (1991)

M.F.A., East Carolina University; M.A., Eastern Michigan University; B.A., North Texas State University. Three person show at Trinity Gallery, Atlanta, GA in 1991; three person show, Columbus College, Columbus, Ohio in 1991; One person show, Southeastern Center for Contemporary Art in 1983. Corporate collections: IBM Germany, Kimberley Clark, North Carolina State Department Building, Sealy Corp., Wachovia Bank and Trust, Raleigh Federal Savings and Loan, and Burroughs Corporation.

Staff

Sylvia Spencer, Administrative Secretary (1990)

Shelva Cockerham, Secretary (1990)

Jannie Davis, Wardrobe Manager (1980)

THE UNDERGRADUATE PROGRAM

The four-year undergraduate professional training program is open to college students who wish to concentrate in:

- Scene Design
- Costume Design
- Costume Technology/Construction
- Lighting Design
- Technical Production (including stage carpentry, stage electronics, and technical direction.)
- Scenic Art and Crafts
- Stage Management
- Wigs and Makeup

Students may pursue either the Bachelor of Fine Arts degree or the Arts Diploma.

Transfer Students

Transfer students are placed according to ability and experience at the discretion of the dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced credit will be given. A transfer student must spend a minimum of two years at the School of the Arts to qualify for the Bachelor of Fine Arts in Design and Production.

Supplies and Materials

Students are personally responsible for obtaining their own supplies and equipment for classes and crew, i.e., drafting equipment, shop hand tools and drawing and design supplies, as well as required (or recommended) textbooks for courses. Expenditures will be heaviest during the first year, as students make major investments that they will use for the rest of their professional careers. Students not already owning some of the major equipment and supplies needed should be prepared to spend between \$500 and more during the early part of their first year.

Apprenticeship

Students in their fourth year may, with the permission of the dean and the approval of the faculty, receive credit for one or two terms of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

Continuance in the Program

To remain in the program, the student must maintain a cumulative 2.0 average in both general studies and arts courses through the first year, and in the following years, an average of 2.0 in general studies courses and 2.5 in arts courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Grading System

Indication of student achievement is provided by the following grades and assigned quality points:

A+	(4.5)		C-	(1.8)
A	(4.0)	Excellent	D+	(1.5)
A-	(3.8)		D	(1.0) Poor
B+	(3.5)		D-	(0.5)
B	(3.0)	Good	F	(0.0) Failing
B-	(2.8)		I	Incomplete
C+	(2.5)		P	Pass
C	(2.0)	Average		

Bachelor of Fine Arts Requirements

125 to 145 credit hours in Design and Production courses (must include 48 credit hours in Production.)

36 credit hours in General Studies courses (must include GES 101, 102, 103; GES 211, 212, 213; THH 141, 142, 143; LIT 290; one Math/Science elective; one Social Science elective; one Literature/Philosophy elective). ARH 101, 102, 103 is required for students in the Scene Design, Costume Design, Costume Technology, Scenic Art and Wigs and Makeup curricula.

All students are required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

Arts Diploma Requirements

All Design and Production courses for the Bachelor of Fine Arts are required for the Arts Diploma. Additional General Studies courses may be taken, but are not required. 125 to 145 credits in Design and Production courses must include 48 hours in Production. Each candidate for the Arts Diploma is required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

UNDERGRADUATE COURSE REQUIREMENTS

SCENE DESIGN OPTION (Minimum Requirements)

1ST YEAR	FALL	WINTER	SPRING
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	19	17	17
2ND YEAR			
DEP 200 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 211,212,213 (Scene Painting I)	2	2	2
DEP 217,218,219 (Stagecraft)	2	2	2
DEP 251,252,253 (Scene Design I)	2	2	2
DEP 254,255,256 (Studio Painting I)	2	2	2
DEP 264,265,266 (Adv. Drawing I)	2	2	2
DEP 599 (Intensive Arts Projects)	2	2	2
THH 241,242,243 (Theatre History)	2	2	2
Credit Hours	20	18	18
3RD YEAR			
DEP 300 (Production)	4	4	4
DEP 311,312,313 (Scene Painting II)	2	2	2
DEP 351,352,353 (Scene Design II)	2	2	2
DEP 354,355,356 (Studio Painting II)	2	2	2
DEP 364,365,366 (Adv. Drawing II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 211,212,213 (Western Thought)	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	18	16	16

4TH YEAR

DEP 400 (Production)	4	4	4
DEP 451,452, 453 (Scene Design III)	2	2	2
DEP 454,455,456 (Rendering)	1	1	1
DEP 231,232,233 (Lighting Design I)	2	2	2
AND DESIGN & PRODUCTION ELECTIVES**	2	2	2
OR			
DEP 171,172,173 (Costume History)	(2)	(2)	(2)
AND			
DEP 261,262,263 (Costume Design I)	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	13	11	11

*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

COSTUME DESIGN OPTION (Minimum Requirements)

1ST YEAR	FALL	WINTER	SPRING
DEP 100 (Production)	4	4	4
DEP 110,130 (Sc./Lt. Fundamentals)	1	1	
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 221,222,223 (Costume Constr. I)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	19	16	17

2ND YEAR

DEP 200 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 254,255,256 (Studio Painting I)	2	2	2
DEP 261,262,263 (Costume Design I)	2	2	2
DEP 264,265,266 (Adv. Drawing I)	2	2	2
DEP 321,322,323 (Costume Constr.II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	20	18	18

3RD YEAR

DEP 300 (Production)	4	4	4
DEP 224,225,226 (Wigs & Makeup)	2	2	2
DEP 354,355,356 (Studio Painting II)	2	2	2
DEP 361,362,363 (Costume Design II)	2	2	2
DEP 364,365,366 (Adv. Drawing II)	2	2	2
DEP 421,422,423 (Costume Constr.III)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	18	16	16

4TH YEAR

DEP 400 (Production)	4	4	4
DEP 454,455,456 (Rendering)	1	1	1
DEP 461,462,463 (Costume Design III)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
AND DESIGN & PRODUCTION ELECTIVES**	2	2	2
OR			
DEP 174,175,176 (History of Decor)	(2)	(2)	(2)
AND			
DEP 251,252,253 (Scene Design II)	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	13	11	11

*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

COSTUME TECHNOLOGY OPTION (Minimum Requirements)

1ST YEAR	FALL	WINTER	SPRING
DEP 100 (Production)	4	4	4
DEP 110,130 (Scene, Lights Fundamentals)	1	1	
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 221,222,223 (Costume Construction I)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	19	16	17

2ND YEAR

DEP 200 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 254,255,256 (Studio Painting I)	2	2	2
DEP 261,262,263 (Costume Design I)	2	2	2
DEP 264,265,266 (Adv. Drawing I)	2	2	2
DEP 321,322,323 (Costume Constr. II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	20	18	18

3RD YEAR

DEP 300 (Production)	4	4	4
DEP 137,157 (Light/Scen. Design for NM)	2	2	
DEP 154,155,156 (3-D Design/Sculpture)	2	2	2
DEP 224,225,226 (Wigs and Makeup)	2	2	2
DEP 247,248,249 (Stage Properties)	2	2	2
DEP 421,422,423 (Costume Constr. III)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	18	16	14

4TH YEAR

DEP 400 (Production)	4	4	4
DEP 424,425,426 (Costume Technology)	2	2	2
DEP 524 (Textiles)	2		
DEP 527,528 (Costume Shop Management)	2	2	
DESIGN & PRODUCTION ELECTIVES*	2	2	2
DEP 599 (Intensive Arts Projects)	2		

Credit Hours	12	10	10
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*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

*NOTE: DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

LIGHTING DESIGN OPTION (Minimum Requirements)**1ST YEAR**

	FALL	WINTER	SPRING
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	17	15	15

2ND YEAR

DEP 200 (Production)	4	4	4
DEP 181,182,183 (Sound & Electronics)	2	2	2
DEP 217,218,219 (Stagecraft)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
DEP 234,235,236 (Stage Electrics)	2	2	2
DEP 599 (Intensive Arts Projects)	2	2	2
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	18	16	16

3RD YEAR

DEP 300 (Production)	4	4	4
DEP 154 (3-D Design)	2		
DEP 157,167 (Scene/Costume Design-NM)	2	2	
DEP 174,175,176 (History of Decor)	2	2	2
DEP 331,332,333 (Lighting Design II)	2	2	2
DESIGN & PRODUCTION ELECTIVES*	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GENERAL STUDIES ELECTIVES*	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	18	16	16

4TH YEAR

DEP 400 (Production)	4	4	4
DEP 431,432,433 (Lighting Design III)	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	10	8	8

*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

SCENIC ART & CRAFTS OPTION (Minimum Requirements)

1ST YEAR	FALL	WINTER	SPRING
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color & Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
GENERAL STUDIES ELECTIVES (see note below)	2	2	2
Credit Hours	19	17	17
2ND YEAR			
DEP 200 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 211,212,213 (Scene Painting I)	2	2	2
DEP 217,218,219 (Stage Craft)	2	2	2
DEP 254,255,256 (Studio Painting I)	2	2	2
OR			
DEP 247,248,249 (Stage Properties)	(2)	(2)	(2)
DEP 264,265,266 (Adv. Drawing I)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
Credit Hours	18	16	16
3RD YEAR			
DEP 300 (Production)	4	4	4
DEP 137,157,167 (Design for Non-majors)	2	2	2
DEP 247,248,249 (Stage Properties) AND	2	2	2
DEP 311,312,313 (Scene Painting II) AND	2	2	2
DEP 364,365,366 (Adv. Drawing II)	2	2	2
OR			
DEP 214,215,216 (Metal Working) AND	(2)	(2)	(2)
DEP 241,242,243 (Furniture)	(2)	(2)	(2)
DESIGN & PRODUCTION ELECTIVES*	(2)	(2)	(2)
DEP 599 (Intensive Arts Projects)	2		
GES 211,212,213 (Western Thought)	2	2	2
GENERAL STUDIES ELECTIVES (see note below)	2	2	2
Credit Hours	18	16	16
4TH YEAR			
DEP 400 (Production)	4	4	4
DEP 417,418,419 (Sr. Tch. Studies)	2	2	2
DEP 347,348,349 (Adv. Stage Properties)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	10	8	8

GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

*NOTE: DESIGN AND PRODUCTION ELECTIVES must have advisor's approval.

TECHNICAL PRODUCTION OPTION (Minimum Requirements)

1ST YEAR	FALL	WINTER	SPRING
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color and Design)	2	2	2
DEP 214,215,216 (Metal Working)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	17	15	15
2ND YEAR			
DEP 200 (Production)	4	4	4
DEP 211,212,213 (Scene Painting I)	2	2	2
DEP 217,218,219 (Stagecraft)	2	2	2
DEP 244,245,246 (Shop Practices)	2	2	2
DEP 247,248,249 (Stage Properties)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	18	16	16
3RD YEAR			
DEP 300 (Production)	4	4	4
DEP 137,157,167 (Design for NM)	2	2	2
DEP 174,175,176 (History of Decor)	2	2	2
DEP 314,315,316 (Adv.Theatre Technol.)	2	2	2
DEP 317,318,319 (Technical Direction)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GENERAL STUDIES ELECTIVES*	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	18	16	16
4TH YEAR			
DEP 400 (Production)	4	4	4
DEP 341,342,343 (Production Mgmt.)	2	2	2
DEP 417,418,419 (Sr. Tech. Studies)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	10	8	8

*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

STAGE MANAGEMENT OPTION (Minimum Requirements)

1ST YEAR	FALL	WINTER	SPRING
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 141,142,143 (Drafting)	2	2	2
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 101,102,103 (Critical Perspectives)	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	17	15	15
2ND YEAR			
DEP 200 (Production)	4	4	4
DEP 181,182,183 (Sound & Electronics)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
DEP 291,292,293 (Stage Mgmt.I)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	16	16	16
3RD YEAR			
DEP 300 (Production)	4	4	4
DEP 157,167 (Scene/ Costume Design-NM)	2	2	
DEP 341,342,343 (Production Mgmt.)	2	2	2
DEP 331,332,333 (Stage Mgmt.II)	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GENERAL STUDIES ELECTIVES*	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	16	16	16
4TH YEAR			
DEP 400 (Production)	4	4	4
DEP 498 (Stage Mgmt. Seminar)	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	12	10	10

*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.
General Studies Requirements (B.F.A. program)

WIGS AND MAKEUP OPTION (Minimum Requirements)

1ST YEAR	FALL	WINTER	SPRING
DEP 100 (Production)	4	4	4
DEP 110,120,130 (Fundamentals)	1	1	1
DEP 151,152,153 (Color and Design)	2	2	2
DEP 161,162,163 (Drawing)	2	2	2
DEP 177,178,179 (Hair History & Styling)	2	2	2
GENERAL STUDIES ELECTIVES*	2	2	2
GES 101,102,103 (Critical Perspectives)	2	2	2
ARH 101,102,103 (Art History)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	19	17	17
2ND YEAR			
DEP 200 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 254,255,256 (Studio Painting)	2	2	2
DEP 264,265,266 (Advanced Drawing)	2	2	2
DEP 277,278,279 (Wig Constr. I)	2	2	2
DEP 274,275,276 (Makeup I)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
THH 241,242,243 (Theatre History)	2	2	2
GES 211,212,213 (Western Thought)	2	2	2
Credit Hours	20	18	18
3RD YEAR			
DEP 300 (Production)	4	4	4
DEP 377,378,379 (Wig Constr. II)	2	2	2
DEP 154,155,156 (3-D Design & Sculpture)	2	2	2
DEP 261,262,263 (Costume Design I)	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DEP 374,375,376 (Makeup II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GENERAL STUDIES ELECTIVES*	2	2	2
Credit Hours	18	16	16
4TH YEAR			
DEP 400 (Production)	4	4	4
DEP 577,578,579 (Adv. Wig & Makeup)	4	4	4
DEP 599 (Intensive Arts Projects)	2		
DESIGN & PRODUCTION ELECTIVES**	4	4	4
Credit Hours	14	12	12

*GENERAL STUDIES ELECTIVES: Must include LIT 290 (Dramatic Literature), one MATH or SCIENCE course, one SOCIAL SCIENCE course, and one LITERATURE or PHILOSOPHY course.

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval. Suggest courses include Lighting Design, Costume Construction, 3-D Design/Sculpture, Millinery/Masks, History of Decor, Opera History, Dance History.

Costume and Scene Design, Wigs & Makeup, Costume Technology, Scenic Art and Crafts

GES 101,102,103	6
GES 211,212,213	6
THH 241,242,243	6
LIT 290	2
ARH 101,102,103	6
Social Science Elective	2
Math/Science Elective	2
Literature/Philosophy Elective	2
*General Studies Elective	4
Total	36

Lighting Design, Stage Management, Technical Production

GES 101,102,103	6
GES 211,212,213	6
THH 241,242,243	6
LIT 290	2
Social Science Elective	2
Math/Science Elective	2
Literature/Philosophy Elective	2
*General Studies Elective	10
Total	36

*Students are strongly advised to choose their remaining electives from at least two of the following areas: Humanities, Social Science, Mathematics/Science.

THE GRADUATE PROGRAM

A Master of Fine Arts is offered in the following areas:

Scene Design
Costume Design
Costume Technology
Technical Direction
Wigs and Makeup

The M.F.A. is earned in a three-year conservatory program where extensive classroom and studio work is balanced with practical production experience. Studio and production assignments escalate in scale and complexity to prepare students to take full responsibility for productions as designers and technicians during the last two years of the program.

Classes are small and the 18-member resident faculty of working professionals are full-time participants in the training program. Guidance and evaluation are regularly given by the faculty to each student throughout the three-year program. As part of the training process, the faculty occasionally participates in School productions as designers and technicians. Guest master teachers add to the curriculum with workshops in specialized areas. The studio and production work in which the student participates is of the highest professional level in both design creativity and technical execution.

GRADUATE DEGREE PROGRAM

To be eligible for the degree, a student must successfully complete a minimum of 60 semester hours of graduate credit. Students will be placed in classes according to their abilities demonstrated by their portfolio, placement tests, or courses taken previously as indicated by transcripts. Most students will need three years to complete the program.

Grading System

Indication of graduate student achievement is provided by the following grades and assigned quality points:

A+	(4.5)	
A	(4.0)	Excellent
A-	(3.8)	
B+	(3.5)	
B	(3.0)	Good
B-	(2.8)	
C+	(2.5)	
C	(2.0)	Average
C-	(1.8)	
F	(0.0)	Failing
I		Incomplete
S		Satisfactory (Graduate Thesis only)
U		Unsatisfactory (Graduate Thesis only)

There is no grade of "D" at the graduate level.

A graduate student may accumulate only a maximum of eight (8) credit hours of the grade of "C" (including "C+" and "C-") and remain enrolled in the graduate program. A graduate student receiving a grade of "F" in any course will be dropped from the program. No student will receive an M.F.A. with a grade of Incomplete.

Portfolio Review

A portfolio showing will be made at the end of the year with a final Portfolio Review before the full faculty at the end of the term in which graduation occurs. Evaluation of career potential will be an ongoing process, and students will be invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Thesis Requirement

In their final year, students will complete a fully documented thesis production from either a design or technical point of view. The production will actually be produced and presented before the public, and documentation will include, but not be limited to, historical period research, design concepts, renderings, color samples, paint elevations, complete construction and mechanical drawings, cost estimations, schedules, and photographs of the completed production.

Fellowships and Assistantships

Graduate students may apply for teaching fellowships or shop assistantships. Appointments are made by the dean upon faculty recommendation.

GRADUATE COSTUME DESIGN

1ST YEAR

	FALL	WINTER	SPRING
DEP 500 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 151,152,153 (Color & Design)	2	2	2
DEP 264,265,266 (Adv. Drawing I)	2	2	2
DEP 561,562,563 (Costume Design)	2	2	2
DEP 621,622,623 (Grad. Costume Const.I)	2	2	2
GES 698 (Graduate Theatre Seminar)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	18	16	16

2ND YEAR

DEP 600 (Production)	4	4	4
DEP 254,255,256 (Studio Painting I)	2	2	2
DEP 364,365,366 (Advanced Drawing II)	2	2	2
DEP 661,662,663 (Costume Design)	2	2	2
DEP 721,722,723(Grad.Costume Constr.II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
DEP 177,178,179(Hair History & Styling)	2	2	2
Credit Hours	16	14	14

3RD YEAR

DEP 700 (Production)	4	4	4
DEP 474,475,476 (Rendering)	1	1	1
DEP 761,762,763 (Costume Design)	2	2	2
DEP 799 (Thesis)	2		
DEP 599 (Intensive Arts Projects)	2		
DEP 354,355,356 (Studio Painting II)	2	2	2
DEP 174,175,176 (History of Decor) <u>and</u>	2	2	2
DEP 251,252,253 (Scene Design I)	2	2	2
OR			
DEP 231,232,233 (Lighting Design I) <u>and</u>	(2)	(2)	(2)
DESIGN &			
PRODUCTION ELECTIVES**	(2)	(2)	(2)
Credit Hours	15	13	15

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

GRADUATE COSTUME TECHNOLOGY**1ST YEAR**

	FALL	WINTER	SPRING
DEP 500 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 151,152,153 (Color & Design)	2	2	2
DEP 264,265,266 (Adv. Drawing I)	2	2	2
DEP 561,562,563 (Costume Design)	2	2	2
DEP 621,622,623 (Grad. Cost. Constr. I)	2	2	2
GES 698 (Graduate Theatre Seminar)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	18	16	16

2ND YEAR

DEP 600 (Production)	4	4	4
DEP 364,365,366 (Adv. Drawing II)	2	2	2
DEP 524 (Textiles)	2		
DEP 527,528 (Costume Shop Mgmt.)	2	2	
DEP 661,662,663 (Costume Design)	2	2	2
DEP 721,722,723 (Grad.Cost.Constr.II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
DEP 177,178,179(Hair History & Styling)	2	2	2
Credit Hours	18	16	16

3RD YEAR

DEP 700 (Production)	4	4	4
DEP 724,725,726 (Costume Technology)	2	2	2
DEP 799 (Thesis)	2		
DEP 154,155,156 (Sculpture)	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	14	12	14

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

GRADUATE SCENE DESIGN**1ST YEAR**

	FALL	WINTER	SPRING
DEP 500 (Production)	4	4	4
DEP 174,175,176 (History of Decor)	2	2	2
DEP 254,255,256 (Studio Painting I)	2	2	2
DEP 264,265,266 (Adv. Drawing I)	2	2	2
DEP 451,452,453 (Scene Design)	2	2	2
DEP 611,612,613 (Grad. Scenic Art I)	2	2	2
DEP 698 (Graduate Theatre Seminar)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	18	16	16

2ND YEAR

DEP 600 (Production)	4	4	4
DEP 231,232,233 (Light Design I) AND DESIGN & PRODUCTION ELECTIVES **	2	2	2
OR DEP 171,172,173 (Costume History) AND 261,262,263 (Costume Design I)	(2)	(2)	(2)
DEP 354,355,356 (Studio Painting II)	2	2	2
DEP 364,365,366 (Adv. Drawing II)	2	2	2
DEP 651,652,653 (Scene Design)	2	2	2
DEP 711,712,713 (Grad. Scenic Art II)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	18	16	16

3RD YEAR

DEP 700 (Production)	4	4	4
DEP 454,455,456 (Rendering)	1	1	1
DEP 751,752,753 (Scene Design)	2	2	2
DEP 799 (Thesis) 2 DESIGN & PRODUCTION ELECTIVES**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	12	10	12

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

GRADUATE TECHNICAL DIRECTION

1ST YEAR	FALL	WINTER	SPRING
DEP 500 (Production)	4	4	4
DEP 141,142,143 (Drafting)	2	2	2
OR DESIGN & PRODUCTION ELECTIVES**	(2)	(2)	(2)
DEP 214,215,216 (Metalworking)	2	2	2
DEP 244,245,246 (Shop Practice)	2	2	
DEP 614,615,616 (Adv. Theatre Tech.)	2	2	2
DEP 617,618,619 (Technical Direction)	2	2	2
GES 698 (Graduate Theatre Seminar)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	18	16	16

**Students placing out of DRAFTING must enroll in DESIGN & PRODUCTION ELECTIVES.

NOTE: Must place out of, or enroll in, DEP 120 (Costume Fundamentals) during the first year.

2ND YEAR			
DEP 600 (Production)	4	4	4
DEP 151,152,153 (Color and Design)	2	2	2
DEP 174,175,176 (History of Decor)	2	2	2
DEP 231,232,233 (Lighting Design I)	2	2	2
DEP 234,235,236 (Stage Electrics)	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	16	14	14

NOTE: Students with a strong background in lighting, and with the advisor's approval, may elect to enroll in one of the ADVANCED LIGHTING DESIGN sequences, in place of DEP 231, 232, 233 (Lighting Design I).

3RD YEAR			
DEP 700 (Production)	4	4	4
DEP 611,612,613 (Scenic Art)	2	2	2
DEP 641,642,643 (Theatre Prod. Mgmt.)	2	2	2
DEP 799 (Thesis)	2		
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DESIGN & PRODUCTION ELECTIVES**	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	14	12	14

**DESIGN & PRODUCTION ELECTIVES must have advisor's approval.

GRADUATE WIGS AND MAKEUP

1ST YEAR	FALL	WINTER	SPRING
DEP 500 (Production)	4	4	4
DEP 171,172,173 (Costume History)	2	2	2
DEP 254,255,256 (Studio Painting)	2	2	2
DEP 264,265,266 (Adv. Drawing)	2	2	2
DEP 599 (Intensive Arts Projects)	2		
GES 698 (Graduate Seminar)	2	2	2
DEP 677,678,679 (Wig Constr. I)	2	2	2
DEP 177,178,179 (Hair History & Styling)	2	2	2
Credit Hours	18	16	16

2ND YEAR

DEP 600 (Production)	4	4	4
DEP 777,778,779 (Wig Constr. II)	2	2	2
DEP 674/774, 675/775, 676/776 (Makeup I or II)	2	2	2
DEP 354,355,356 (Studio Painting II)	2	2	2
DEP 154,155,156 (3-D Design & Sculpture)	2	2	2
DESIGN & PRODUCTION ELECTIVES*	2	2	2
DEP 599 (Intensive Arts Projects)	2		
Credit Hours	16	14	14

3RD YEAR

DEP 700 (Production)	4	4	4
DEP 577,578,579 (Adv. Wig & Makeup)	4	4	4
DEP (Thesis)	2		
DEP 599 (Intensive Arts Projects)	2		
DESIGN & PRODUCTION ELECTIVES*	2	2	2
Credit Hours	12	10	12

*All electives must have advisor's approval.

Suggested courses include: Lighting Design, Costume Construction, 3-D Design/Sculpture, Millinery, Masks, History of Decor, Opera History, Dance History, any foreign language, Costume Design

COURSE DESCRIPTIONS

All courses listed may not be offered each year. Lists of courses offered in a given year or term may be obtained from the School of Design and Production office.

DEP 100, 200, 300, 400 Production (4 Credits Each Term)

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to ensure broad exposure and experience. Advanced students will be assigned to the areas of their major concentration.

DEP 110 Scenery Fundamentals (1 Credit)

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures, and safety.

DEP 120 Costume Fundamentals (1 Credit)

An introduction to sewing for stage costumes, including shop procedures, organization and basic techniques of pinning, marking, cutting and machine and hand sewing.

DEP 130 Lighting Fundamentals (1 Credit)

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures. In addition, basic stage management and a discussion of a performing arts organizational chart will be discussed.

DEP 137 Elements of Lighting Design for Non-Majors (2 Credits)

An introduction to and survey of the principles of lighting design for the non-designer, focusing on the history, development, function and future of lighting design for the stage.

DEP 141, 142, 143 Drafting for the Theatre (2 Credits Each Term)

Intensive training in the various elements of technical theatre and stage design graphics. Included in the first term are ground plans, elevations, sections, and orthographics. Second and third terms concentrate on lighting graphics, pictorial drawings, perspective techniques, and presentational styles. Students must successfully complete each term in sequence.

DEP 151, 152, 153 Color and Design (2 Credits Each Term)

An investigation of the basic principles of two-dimensional art and graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

DEP 154, 155, 156 3-D Design and Sculpture (2 Credits Each Term)

The study of three-dimensional design and sculpture for the theatrical designer. Sculptural problems will be explored using various media - clay, wire, paper, wood.

DEP 157 Elements of Scene Design for Non-Majors (2 Credits)

An introduction to and survey of the principles of scene design for the non-designer, focusing on the process of theatrical design as influenced by the western physical stage.

DEP 161, 162, 163 Drawing (2 Credits Each Term)

A practical study in developing drawing skills. Special focus is given to space, movement, perspective, and the human form.

DEP 167 Elements of Costume Design for Non-Majors (2 Credits)

An introduction to and survey of the process of costume design for the non-designer.

DEP 171, 172, 173 Costume History (2 Credits Each Term)

A survey of clothing and accessories throughout the western world from ancient times to the present.

DEP 174, 175, 176 History of Decor (2 Credits Each Term)

A survey of architecture, interiors and furniture from ancient times to the present.

DEP 177,178,179 Hair History and Styling (2 Credits Each Term)

Brief overview of the history of hairstyles and styling techniques with an emphasis on application for the theater.

DEP 181, 182, 183 Sound and Electronics (2 Credits Each Term)

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.

DEP 199, 299, 399, 499, 699 Tutorials and Contracts (Credits To Be Announced)

Credit is given for apprenticeships and tutorials originated by the student with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.

DEP 211, 212, 213 Scene Painting I (2 Credits Each Term)

A study of basic techniques employed by the scenic artist. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

DEP 214, 215, 216 Welding and Metalworking (2 Credits Each Term)

A three-term sequence exploring the use of metal as a scenic material. Concentration is on safety, tools, and the various welding and metal-working processes. 214 is prerequisite to 215. Students may only enter 216 with consent of the instructor and the successful completion of 214 and 215.

DEP 217, 218, 219 Stagecraft (2 Credits Each Term)

An in-depth study of the tools and techniques of scenery construction, backstage operating systems, and construction materials.

DEP 221, 222, 223 Costume Construction I (2 Credits Each Term)

A study of flat patterning and construction techniques, with emphasis on practical application in theatrical costuming.

DEP 231, 232, 233 Lighting Design I (2 Credits Each Term)

Introduction to the principles, theories, and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

DEP 234, 235, 236 Stage Electrics (2 Credits Each Term)

A survey of the mechanics of stage electrics and the role of the production electrician. Topics will include electrical power distribution, trouble-shooting, pulling the show package and cost estimates for rental packages.

DEP 241, 242, 243 Furniture and Woodworking (2 Credits Each Term)

Practical study of the construction, upholstery, repair and refinishing of furniture for the stage, and the art of fine woodworking.

DEP 244, 245, 246 Shop Practice and Technique (2 Credits Each Term)

Exploration of typical shop organization and methodology, including techniques to improve craftsmanship and productivity.

DEP 247, 248, 249 Stage Properties (2 Credits Each Term)

A study of basic procedures, techniques, and materials that can be used by the designer and technician in the construction of stage properties. Basic introduction to organization and procurement of stage properties. DEP 247 and 248 are prerequisites to DEP 249.

DEP 251, 252, 253 Scene Design (2 Credits Each Term)

Through projects in space analysis and fundamental design problems, the student designer will develop his/her sense of scale, proportion, volume and color.

DEP 254, 255, 256 Studio Painting I (2 Credits Each Term)

An introduction to acrylic and oil painting for the stage designer, and an examination of design variables through problems in landscape, still life, and figure-painting.

DEP 261, 262, 263 Costume Design (2 Credits Each Term)

An examination of the fundamental techniques of costume design through a series of historical and problem-oriented projects. Emphasis will be placed on imagination, problem-solving, and growth in both rendering and presentation of work. Costume History (DEP 171, 172, 173) required as a prerequisite or concurrent course.

DEP 264, 265, 266 Advanced Drawing I (2 Credits Each Term)

A studio course for the stage designer to develop skills in various media (pencil, charcoal, conte, pen and ink, tempera) in exploring problems in figure-drawing, perspective, drapery, etc.

DEP 274, 275, 276 Makeup I (2 Credits Each Term)

An introduction to basic makeup techniques concentrating on creating characters with painting techniques.

DEP 277, 278, 279 Wig Construction (2 Credits Each Term)

An introduction to the techniques used to build hairpieces for the theatre. Topics will include ventilating beards, mustaches and wig fronts. Prerequisites: DEP 177, 178, 179.

DEP 281, 282, 283 Sound Design for the Theatre (2 Credits Each Term)

The application of the principles of sound and sound design for the theatre. Students will work on individual projects. Prerequisites: DEP 181, 182, 183.

DEP 291, 292, 293 Stage Management I (2 Credits Each Term)

An introduction to the fundamentals of stage management as related to current productions as well as professional union requirements. The basic techniques of the stage manager are presented, including the prompt book, rehearsal and performance procedures. In addition, stage management forms and formats will be studied to strengthen organizational skills.

DEP 310 Computer in the Theatre (2 Credits Each Term)

A practical study of the use of the computer in the modern theatre, ranging from bookkeeping to visual aids in the design process.

DEP 311, 312, 313 Scene Painting II (2 Credits Each Term)

A review of basic processes and techniques will be the foundation for development of more complex assignments. Specialized applicators, dyes, and multi-step processes will be introduced.

DEP 314, 315, 316 Advanced Theatre Technology (2 Credits Each Term)

A continuation of Stagecraft (DEP 217-219) with special emphasis on complex problem-solving and new technology. Included is a brief study of structural engineering with a concentration on problems in scenic construction and mathematical problem-solving.

DEP 317, 318, 319 Technical Direction (2 Credits Each Term)

A more specific examination of theatre technology, including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

DEP 321, 322, 323 Costume Construction II (2 Credits Each Term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, petticoats, trousers, and draping.

DEP 331, 332, 333 Lighting Design II (2 Credits Each Term)

Theory and practice of lighting the stage for various styles of productions. Emphasis is placed on concept development, design collaboration and script interpretation. Instruction in new systems and mechanical/electrical systems as well as new developments in lighting design.

DEP 341, 342, 343 Production Management (2 Credits Each Term)

An investigation into the structure of theatre administration and personnel management as it relates to technical theatre, technical direction, and stage management.

DEP 347, 348, 349 Advanced Stage Properties (2 Credits Each Term)

An intensive study in special effects, patterning and sculpting for the theatrical crafts technician.

DEP 351, 352, 353 Scene Design II (2 Credits Each Term)

A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.

DEP 354, 355, 356 Studio Painting II (2 Credits Each Term)

Projects for the stage designer in painting techniques, with an emphasis on the analysis of the masters and the interpretation of historical models in media appropriate to theatrical rendering.

DEP 361, 362, 363 Costume Design II (2 Credits Each Term)

A continuation in costume design intended to give the student the opportunity to explore its many facets, from theatre to dance. All projects are geared toward a strong portfolio.

DEP 364, 365, 366 Advanced Drawing II (2 Credits Each Term)

A continuation of Advanced Drawing I. See DEP 264-5-6.

DEP 374,375,376 Make-up II (2 Credits Each Term)

Continued development of painting skills for dance, operas and drama. The student will execute make-ups with a variety of make-up materials. Prerequisites: DEP 274,275,276.

DEP 377,378,379 Wig Construction II (2 Credits Each Term)

Continued development of construction skills by executing more complex projects, including full wigs and character hairpieces.

Prerequisites: DEP 277,278,279.

DEP 391, 392, 393 Stage Management II (2 Credits Each Term)

A course designed specifically for stage managers to increase their awareness of the training of, and problems faced by, performers, directors, and choreographers, as they relate to the functions and duties of the stage manager in production.

DEP 417, 418, 419 Senior Technical Studies (2 Credits Each Term)

Group discussion and individual projects relating to current productions for the senior technicians.

DEP 421, 422, 423 Costume Construction III (2 Credits Each Term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include tailoring, fitting and sleeves.

DEP 424,425,426 Costume Technology (2 Credits Each Term)

A series of term projects in the areas of wearable soft sculpture, mask-making, tutus, dressmaker detail, millinery, advanced draping problems, and shape changing through padding. Instructor will select one area each term, depending upon individual student needs and interest.

DEP 431, 432, 433 Lighting Design III (2 Credits Each Term)

A continuation of Lighting Design II, with special emphasis on discussion and critique of actualized productions. Lighting Design students in this class will, when qualified, design lighting for major main-stage productions.

DEP 451, 452, 453 Scene Design III (2 Credits Each Term)

A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.

DEP 454, 455, 456 Rendering (1 Credit Each Term)

An advanced study of rendering techniques for the designer, with an emphasis on modes of portfolio presentation of projects drawn directly from the advanced design courses.

DEP 461, 462, 463 Costume Design III (2 Credits Each Term)

A continuation in costume design intended to give the student the opportunity to explore its many facets, from theatre to dance. All projects are geared toward a strong portfolio.

DEP 498 Stage Management Seminar (2 Credits Each Term)

Group discussion and individual projects relating to current productions for the senior stage management student; and development of the student's skills to survive in the marketplace.

DEP 524 Textiles (2 Credits)

The study of textiles: fabric construction, properties and characteristics.

DEP 527, 528 Costume Shop Management (2 Credits Each Term)

A study of the skills needed for successful costume shop management, including time management, supervision, leadership, stress management, space management, and health and safety.

DEP 551, 552, 553 Graduate Scene Design (2 Credits Each Term)

Review and analysis of the principles of scene design for the stage, with emphasis on the use of various stage spaces, research, visual presentation, and integration with costumes and lighting.

DEP 561,562,563 Graduate Costume Design (2 Credits Each Term)

Review and analysis of the principles of costume design for the stage, with emphasis on period research, style, historical silhouette, and integration with scenery and lighting.

DEP 577, 578, 579 Advanced Wig and Makeup Techniques (4 Credits Each Term)

Advanced construction techniques, including non-hair materials, prosthetics and difficult character wigs.

Prerequisites: DEP 374,375,376; DEP 377,378,379.

DEP 500, 600, 700, Graduate Production (4 Credits Each Term)

Practical laboratory application of all phases of design and technical production. Students enroll each term they are in residence.

DEP 611, 612, 613 Graduate Scenic Art (2 Credits Each Term)

Development of scene-painting skills with continuing emphasis on speed and facility. Further exploration and skills development in 3-D techniques.

DEP 614, 615, 616 Advanced Theatre Technology (2 Credits Each Term)

An advanced course in scenery construction techniques and material technology with an emphasis on mathematical problem solving. A brief study of structural engineering is included, with concentration on its application to stage machinery and scenic units. In addition to regular lecture hours, an additional weekly seminar is required.

DEP 617, 618, 619 Graduate Technical Direction (2 Credits Each Term)

Study in-depth of the functions and responsibilities of production and scene shop supervisors through studio/laboratory sessions.

DEP 621, 622, 623 Graduate Costume Construction I (2 Credits Each

Term) Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include corsetry, petticoats, trousers and draping.

DEP 641, 642, 643 Production Management (2 Credits Each Term)

Study of general management for the theatre with emphasis on the duties of the production manager through lecture and discussion sessions.

DEP 651, 652, 653 Graduate Scene Design (2 Credits Each Term)

Development of skills in conceptualizing the scenic design and preparing it for execution. Emphasis is placed on developing facility and speed with the designer's graphic skills and solving the design problems of multi-set productions in theatre, opera, dance and musical theatre through lecture/discussion/critique sessions.

DEP 661, 662, 663 Graduate Costume Design (2 Credits Each Term)

Continued development of skills needed to produce larger and more complex costume design projects. In-depth involvement with complete production concepts and packages through lecture and critique sessions.

DEP 674,675,676 Graduate Makeup I (2 Credits Each Term)

In-depth study of makeup skills, including painting techniques and simple prosthetics for the stage with emphasis placed on variations for dance, opera and drama.

DEP 677,678,679 Graduate Wig Construction I (2 Credits Each Term)

An introduction to the techniques used to build hairpieces for the theatre. Topics will include ventilating beards, mustaches, and wig fronts. Prerequisites: DEP 177,178,179.

DEP 711, 712, 713 Graduate Scenic Art (2 Credits Each Term)

Development of scene-painting skills with continuing emphasis on speed and facility. Further exploration and skills development in 3-D techniques.

DEP 721, 722, 723 Graduate Costume Construction II (2 Credits Each Term)

Advanced projects in theatrical patterning and construction with an emphasis on developing problem-solving skills. Possible subjects include tailoring, fitting and sleeves.

DEP 724, 725, 726 Graduate Costume Technology (2 Credits Each Term)

A series of term projects in the areas of wearable soft sculpture, mask-making, dressmaker detail, millinery, advanced draping problems and shape changing through padding. Instructor will select one area each term, depending upon individual student needs and interest.

DEP 751, 752, 753 Graduate Scene Design (2 Credits Each Term)

Directed study in scenic design for theatre, opera, ballet and musical theatre for the most advanced student.

DEP 761, 762, 763 Graduate Costume Design (2 Credits Each Term)

Development of the costume design portfolio. A fully realized design for a major production.

DEP 774,775,776 Graduate Makeup (2 Credits Each Term)

Development of advanced makeup techniques, including prosthetics, bald caps and applying makeup to others. Prerequisites: DEP 674,675,676.

DEP 777,778,779 Graduate Wig Construction II (2 Credits Each Term)

Continued development of construction skills by executing more complex projects, including full wigs and character hair pieces. Prerequisites: DEP 677,678, 679.

DEP 799 Thesis (2 Credits)

Preparation and submission of a fully documented production thesis in the student's area of concentration: scene design, costume design, costume technology, technical direction or wigs and makeup. The production will be fully produced and presented before the public. Documentation will include design concepts, research material, renderings, fabric/paint samples, elevations, complete construction and mechanical drawings, cost estimates, schedules and photographs of the completed production. With permission of the faculty, students majoring in costume technology or technical direction may substitute a research project thesis under the close supervision of their thesis adviser.

DEP 599 Intensive Arts Projects (2 Credits Each Term)

Special projects, programs, classes, seminars and performances, developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or inter-disciplinary among arts areas and/or General Studies. Students must enroll in the course each Fall term they are in attendance at the School. The course will be graded "pass/fail."

GES 698 Graduate Theatre Seminar: Visionaries of the 20th Century

(2 Credits Each Term) This course will study selected playwrights, directors, and designers who have made a significant impact on the 20th-century world theatre.

VISUAL ARTS

High School Visual Arts Program

This is an exploratory program which deals with visual communication and includes instruction and practice in drawing, graphics, color theory, two-dimensional design, sculpture, ceramics, and photography. These courses are supplemented by survey classes in Art History, tracing the visual arts from prehistory to contemporary philosophies. Studio assignments introduce the student to a variety of media and will also question the nature of the creative process and art objects. This is achieved through a carefully planned arts curriculum emphasizing a discipline which promotes intellectual, aesthetic and emotional growth. The Visual Arts faculty also realizes and stresses the importance of the academic program as an integral part of each student's education. All art assignments are scheduled to allow ample time for academic studies.

Admission to the Program

Enrollment in Visual Arts is limited to North Carolina residents who qualify for in-state tuition status, as defined in the North Carolina General Statute 116-143.1.

This program is designed for high school juniors and seniors who have artistic interest, dedication and enthusiasm which they wish to pursue in a structured course of study. The presentation of a portfolio (10-15 pieces of work) and an interview are prerequisites for admission. Although many students have had previous art training, this is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation, and a high school transcript.

Continuance in the Program

To remain in the Visual Arts Program, the student must maintain a 3.0 average in studio art classes and an average of 2.0 in the general studies courses. Failure to meet this requirement will result in a one-term probationary period in which the student must attain a 3.0 average in each studio art class to continue in the program. Students are evaluated by the faculty each term and are invited to continue only as long as they demonstrate substantial growth toward artistic excellence.

High School Diploma

The state of North Carolina high school diploma with special concentration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation.

First-Year Program (2 Units per Year)

Each term, students will normally have two two-hour art studio classes every day, which will include drawing, fundamentals of design and color, sculpture, and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

Second-Year Program (2 Units per Year)

Daily art studio classes will continue on an advanced level. Students also are required to take Art History (ARH) 101,102,103.

Course Offerings

VIA 011,012,013 Drawing

A practical study to expand the students' ability to experience and to state their world in graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

VIA 014,015,016 Advanced Drawing

A continuation of beginning drawing, designed to help the student broaden an understanding of the concepts, potentialities and processes involved in drawing.

VIA 021,022,023 Design (Level I)

An introduction to the basic elements of design, focusing on the application of these elements in a series of two-dimensional projects, which involve visual problem-solving and design decision-making. A wide variety of black-and-white (and color) media are used.

VIA 024,025,026 Advanced Design (Level II)

A continuation of Level I Design, stressing the refinement of technique, and further sophistication of form and content. Projects include two- and three- dimensional works in many types of media.

VIA 031,032,033 Sculpture and Ceramics (Level I)

The first year is devoted to problems in three-dimensional design (first term), using paper, cardboard, string and other materials; leading into an introduction to sculpture (second term), using plaster, wood and other sculpture media. Third term is devoted to beginning ceramics, using different techniques of hand-building. Students assist with mixing glazes and firing.

VIA 034,035,036 Advanced Sculpture and Ceramics

A continuation of introductory ceramics with advanced problems in hand-building. Wheel work is optional and is taught on an individual basis. Students assume more responsibility for glaze mixing and firing of the kilns. Second term is devoted to exploring new sculptural problems and ideas using a variety of media, both traditional and experimental. Third term: advanced studio problems in either sculpture or ceramics for half the term. Second half of the term is devoted to a senior project which will satisfy the course demands of all three art classes.

VIA 098 Introduction to the North Carolina School of the Arts

For all new high school students, this required course is an extended orientation to the School to academic, arts, and social aspects of the campus community. Pass/Fail.

VIA 120 Introduction to Photography

An examination of the principles of black-and-white photography including the aesthetic balance of light and shadow with emphasis on image message and control. This course is available to advanced students in the Visual Arts Program who maintain a "B" average in Art History.

VIA 599 Intensive Arts Projects (2 Credits Each Term)

Special projects, programs, classes, seminars and performances, developed by each of the arts areas, during the two-week period immediately following the Thanksgiving break. These may be either intra-disciplinary or inter-disciplinary among arts areas and/or General Studies. Students must enroll in the course each Fall term they are in attendance at the School of the Arts. The course will be graded "pass/fail."

Summer Session

The curriculum for this five-week program is designed to train talented students in the skills and tools of visual communication. Studio classes are carefully planned to explore the mechanical, philosophical and intellectual aspects of the art experience in terms of the individuality of each student. Written and verbal critiques are given by the faculty to help each young artist more fully realize the potential of his or her creative abilities. Students completing the program will qualify for high school or beginning college credit, and rising high school juniors and seniors may apply for admission into the North Carolina School of the Arts Visual Arts Program for the following academic year.

THE SCHOOL OF DRAMA

The School of Drama is committed to training talented young men and women to be exciting, experienced, accomplished professional actors and actresses. The School responds to a definite need in the profession for actors to be technically well-equipped and versatile, as well as creatively inspired. This vital fusion of talent and skill is the concern of the highly qualified professional faculty, which gives close personal attention to each student's development and goals. The School of Drama affirms classical values in its training process. An actor graduating from the drama school will possess a finely honed technique and an artistic sensitivity, capable of discerning standards of quality and integrity. Above all, the actor will be grounded in a behavior that is ethical, disciplined and responsible. Students may enroll in the undergraduate B.F.A. degree program, the Arts Diploma program, or the High School Drama Program (12th grade only).

Administration

Gerald Freedman, Dean, Acting, Directing (1991) B.S., M.A., Northwestern University. Internationally renowned director of classical dramas, musicals, operas, new plays, television and film. Former Artistic Director of the New York Shakespeare Festival/Public Theatre, American Shakespeare Theatre and John Houseman's Acting Company. Artistic Director of the Great Lakes Theatre Festival, Cleveland, Ohio. Director.

Robert Beseda, Assistant Dean, Professional Theatre Techniques (1991) B.F.A., Juilliard School of Drama, John Houseman, director. As professional actor performed off-Broadway, major regional theatres, television and film. Assistant director to Gerald Freedman at New York Shakespeare Festival, New York City Opera, PBS, Broadway press assistant (1981-83), New York theatrical agent (1983-91). Actor, agent.

Lesley Hunt, Assistant Dean, Voice and Speech, Movement (1968) Graduate of Rose Bruford College, England. Performed on Broadway, off-Broadway, national touring companies, regional theatre. Actress, director.

Drama Faculty

Yury Belov, Acting, Physical Comedy (1982) Graduated from Lunacharsky Theatre University, Russia. Director and teacher for Moscow State Circus, Moscow Drama Theatres, international festivals. Appearances in film and television. Actor, director.

Bob Francesconi, Movement (1978) M.A., B.A., Humboldt State University, Movement training with Yass Hakoshima and Carlo Mazzone-Clementi. Guest artist and teacher, International Mime Festival, 1974 and 1978. International Movement Symposium, 1990. Actor, director.

Barney Hammond, Voice (1988) Advanced Diploma in Voice Studies, Central School of Speech and Drama, London. Trained with Patsy Rodenburg, Royal National Theatre and Cecily Berry, Royal Shakespeare Company. International voice coach for Stratford Festival, Canada, Shakespeare Theatre, Washington, D.C., Canadian Stage Company, and National Theatre School of Canada. Consultant for the Actors Theatre of Louisville. M.A., University of Houston. Voice and text coach.

Robert Moyer, Interim Director of the High School Drama Program (1990) B.A., English Literature, Kenyon College; M.F.A., Directing, Tulane University. Studied extensively with Viola Spolin, author of "Improvisation for the Theatre"; created and directed original productions with her, and with Charles Strouse ("Bye, Bye, Birdie," "Annie"); director of nationally recognized story theatre company, The United Stage. Actor, director, author.

Mollie Murray, Dance, Movement (1969) Trained with Matt Mattox, Luigi, Tony Stevens, Ron De Marco, Ballet Arts, Ballet Theatre. Performed professionally on Broadway, national tours, television and industrials. Movement Coach.

Robert Murray, Acting, Movement (1968) Graduate of Florida State University. Training with Harold Clurman, Wyn Handman, Sanford Meisner, Douglas Seale. Performed on Broadway, off-Broadway, national television and regional theatres. Actor, director.

Cigdem Onat, Acting (1979) M.A., University of North Carolina at Chapel Hill; A.B., Robert College, Istanbul, Turkey; Conservatoire de le Centre de L'Est, concentration on directing. Guest actress and director, international festivals. Actress with the State Theatre of Turkey. Actress, director.

Martin Rader, Acting (1975) M.F.A., Pennsylvania State University; B.A., State University of New York. Training with Richard Edelman, Manuel Duque, Dick Shankand, Kelly Keaton. Director, New-Dramatists, N.Y.; Rose Bruford, London. Actor, director.

Staff

Sheeler Lawson, Assistant to the Dean (1989)

Mary Jane Degnan, Secretary/ Assistant to the Director of the High School Drama Program (1992)

Guest Faculty

Rae Allen
Sigfrido Aguilar
Tanya Belov
Tanya Berezin
Michael Breault
Victoria Bussert
Patricia Conolly
David Craig
Hume Cronyn
Ruby Dee
Colleen Dewhurst
James Dodding
James Donlon
Olympia Dukakis
Richard Ellis
David Esbjornson
Alan Filderman
Alexa Fogel
Horton Foote
Tim Guinee
Richard Hamburger
Yass Hakoshima
Rosemary Harris
Helen Hayes
Peter Hedges
Mari Lyn Henry

Robert L. Hobbs
Lucius Houghton
Tom Hulce
Felix Ivanov
Jeff Lewis
Margaret Loft
Boris Lvov-Anokhin
Alexander Kalyagin
Henson Keys
Nicholas Martin
Marilyn McIntyre
Malcolm Morrison
Glyn O'Malley
Mary-Louise Parker
Alla Pokrovskaya
Joan Potter
Ellis Rabb
Mark Ramont
Alexander Sabinin
Jessica Sayre
Jean Stapleton
Daniel Swee
Jessica Tandy
Mark Teshner
Kent Thompson
Irene Worth

Professional Training

Each student committed to a career in theatre engages in a rigorous course of study with required classes in voice, movement and acting. The curriculum also includes more specific skills, including mask work, mime, stage fighting, verse-speaking, singing, and period and style. The schedule for each day includes class work relevant to afternoon and evening rehearsal periods. Major works from the classical repertory through the 20th century are studied, as well as new works with playwrights-in-residence. A full schedule of workshops and major productions provides vital performing experience. Every year, graduating seniors are presented in New York to major agents, casting directors, artistic directors and management from all branches of theatre, film and television.

Programs Available

Applicants to the School of Drama may enroll in the college Arts Diploma program or the college degree (Bachelor of Fine Arts) program. Students in the degree program combine intensive training in drama with a full academic program. Students in the diploma program concentrate solely on intensive training in drama. The School of Drama also offers a High School Drama Program for rising in-state high school seniors and a limited number of out-of-state students, leading to the high school diploma.

Admission to the School of Drama: Studio I

College students are admitted to the program by audition and interview. Audition applicants should prepare three monologues (one classical, preferably from a play by Shakespeare; and two contrasting monologues from contemporary plays). Please be prepared to sing 8 to 16 bars of a song of your choice without accompaniment. The three pieces and the song must not exceed five minutes total. Each selection should stand on its own as a monologue. Do not use foreign dialects or character voices. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary. Candidates recommended by the Faculty Auditions Committee are screened by the Admissions Committee in regard to academic record, potential and social maturity.

Continuance in the Program

Students are invited to continue in the program by the dean only as long as they demonstrate substantial growth toward artistic excellence. The School of Drama reserves the right to dismiss from the program without probation or an official letter of warning any student whose social or professional behavior prevents the School's classes and rehearsals from proceeding in a creative and productive fashion, and interferes with the training of other students.

The School of Drama has developed a program which is designed to provide a full, rounded and highly professional education in actor training. The school recognizes that this particular professional program is not suitable for everyone and that each student is unique and must develop at his/her own pace. It would be detrimental to ask a student to continue to move forward in the program if his/her personal rate of growth does not coincide with the work demanded. In such cases the student is asked to withdraw and apply to a training program more suited to his/her developing talents. This is in no way a reflection on the student's abilities, only on the expectations imposed by the Drama School's four-year training program.

After two years of training, every student receives a certificate which attests to having fulfilled actor training requirements in voice, diction, movement and acting that constitute a preparation for the second two years of a four year training concept. Those students who are deemed adaptable for the second two years are invited to continue with the training program.

Classification

College students are classified according to their placement level in the arts program. The normal pattern of progression is one year in each level. Most entering students (college freshmen or college transfers) are placed in the first-year program. (See Advanced Placement.)

Grading System

The School of Drama uses the following grades, with associated grade points for purposes of calculating grade point averages: A+=4.5; A=4; A-=3.8; B+=3.5; B=3; B-=2.8; C+=2.5; C=2; C-=1.8; D+=1.5; D=1; D-=0.8; and F=0.

Elective arts courses, when offered, are graded on a Pass-Fail basis.

Minimum Grade Requirements

Studio 1

The first year is a probationary year. Students are expected to maintain a minimum 2.5 average each term in order to be continued for the next term.

Studio 2, 3, and 4

Students at each of these levels must achieve a cumulative average of at least 3.0 in drama classes. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria: (1) ability to absorb instruction, (2) assessment of talent, and (3) ability to work and produce a performance. A student placed on arts probation who fails to meet the stated criteria in the succeeding term will not usually be invited to continue in the program.

Failing Grades

Grades of D or F in required arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: (1) that the student repeat the course or a suitable alternate course, or (2) that the student repeat the year with or without a period of suspension, or (3) that the student not be permitted to continue in the program.

Evaluation (other than grades)

Students are evaluated each term by the entire faculty and informed of their progress. In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

Advanced Placement

Transfer arts credit from other programs and institutions is not normally given. The normal manner of acknowledging prior training is by advanced placement credit. Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be granted advanced placement and awarded commensurate advanced placement credit.

REQUIREMENTS FOR A DIPLOMA IN DRAMA

An Arts Diploma in Drama is awarded up on completion of all arts requirements only.

REQUIREMENTS FOR A BACHELOR OF FINE ARTS IN DRAMA (Acting Major)

Arts Course Requirements And Credit Value

		Credits Per Course	Credits Per Year
STUDIO 1 (First Year)			
DRA 131,132,133	Technical Production	2	6
DRA 151,152,153	Acting I	2	6
DRA 161,162,163	Voice and Speech I	2	6
DRA 171,172,173	Movement I	2	6
DRA 180	Special Techniques	2	6
DRA 198	Special Topics	1	3
DRA 599	Intensive Arts	2	2
Total			35
STUDIO 2 (Second Year)			
DRA 251,252,253	Acting II	2	6
DRA 261,262,263	Voice and Speech II	2	6
DRA 264,265,266	Singing Class	1	3
DRA 271,272,273	Movement II	2	6
DRA 280	Special Techniques	2	6
DRA 290	Rehearsal and Performance	2	6
DRA 599	Intensive Arts	2	2
Total			35
STUDIO 3 (Third Year)			
DRA 351,352,353	Acting III	2	6
DRA 361,362,363	Voice and Speech III	2	6
DRA 364,365,366	Singing Class	1	3
DRA 371,372,373	Movement III	2	6
DRA 380	Special Techniques	2	6
DRA 390	Rehearsal and Performance	2	6
DRA 599	Intensive Arts	2	2
Total			35
STUDIO 4 (Fourth Year)			
DRA 499	Rehearsal/Performance	12	36
DRA 599	Intensive Arts	2	2
Total			38

DRA 119 Private Singing Instruction (1 Credit per Term)

General Studies Course Requirements

A total of 36 credit hours which must include the following:

GES 101,102,103:	6	Math/Science Elective	2
GES 211,212,213:	6	Literature/Philosophy Elective	2
THH 241,242,243	6	General Studies Electives*	10
Lit 290	2		
Social Science Elective	2	Total	36

*Students are strongly advised to choose their remaining electives from at least two of the following courses: Humanities, Social Science, Mathematics/Science.

A 2.0 cumulative average is required for all general studies courses taken.

Total credits for degree:

General Studies credits	36
Arts credits (Drama)	143

Total (for four-year program): 179

DIRECTING OPTION

This is an introductory course in Studio 3 and Studio 4 that prepares students for advanced work in direction and rehearsal techniques. It includes the preparation of a production book, breaking down a script, analyzing and creating a production approach, and field work in related areas of dance, music, design and visual arts.

Beginning in the third year, a limited number of students can elect a directing option at the invitation of the dean.

Transfer students must have the equivalent of the first two years of actor training.

REQUIREMENTS FOR A BACHELOR OF FINE ARTS IN DIRECTING

Arts Course Requirements and Credit Value

		Credits per Course	Credits per Year
STUDIO 3 (Third Year)			
DRA 351,352,353	Acting III	2	6
DRA 371,372,373	Movement III	2	6
DRA 380	Special Techniques	2	6
DRA 390	Directing	2	6
DRA 399	Field Work	2	6
DRA 330	Production Work	1	3
DRA 599	Intensive Arts	2	2
DEP 137,157,167	Elements of Lighting, Scene, Costume Design for Non-majors	2	6
Total			41

NOTE: Design Courses DEP 137,157,167 required in the third year.

STUDIO 4 (Fourth Year)

DRA 499	Directing	12	36
DRA 599	Intensive Arts	2	2
Total			38

COURSE DESCRIPTIONS

All courses listed may not be offered each year. Lists of courses available any given year may be obtained from the School of Drama office.

DRA 131,132,133 Technical Theatre (2 Credits per Term)

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques. Skills and knowledge gained in Technical Theatre classes are used in crew assignments for School of Drama productions. All first-year drama students have production crew assignments.

DRA 330 Production Work (1 Credit per Term)

Students will cover each aspect of production in terms of directing in seminar and create a production book for a play selected by the instructor.

DRA 151,152,153 Acting I (2 Credits Per Term)

DRA 251,252,253 Acting II (2 Credits per Term)

DRA 351,352,353 Acting III (2 Credits per Term)

These are core courses in the School of Drama. In Studio I, the student is encouraged to examine the craft of acting through improvisation, text analysis and basic acting. Studio 2 begins work which is continued in Studio 3. Each term's study is used to reveal problems of acting in various styles, i.e., Modern American, Realism, Restoration Comedy, etc. The student is presented with a comprehensive view of his/her craft and its traditions. Each term culminates in rehearsal and performance. The teaching associated with the core courses is designed to develop creativity and imagination while providing a sound technique with which the actor learns to control his or her performance. The balance between "instinct" and "skill" is an important part of this course.

DRA 161,162,163 Voice and Speech I (2 Credits per Term)

DRA 261,262,263 Voice and Speech II (2 Credits per Term)

DRA 361,362,363 Voice and Speech III (2 Credits per Term)

These classes begin with a basic understanding of voice and speech. Vocal techniques are developed with the help of the Alexander Technique. The creative and interpretive use of the voice is explored; verse and dialect are studied and coaching is given when necessary. These classes support the work done in the acting core courses.

DRA 264,265,266 Singing Class (1 Credit per Term)

All students take singing classes. These include chorus work, reading of music and voice production.

DRA 364,365,366 Singing Class (1 Credit per Term)

Vocal production continued; script-to-song acting.

171,172,173 Movement I (2 Credits Per Term)

DRA 271,272,273 Movement II (2 Credits per Term)

DRA 371,372,373 Movement III (2 Credits per Term)

The movement training is designed to produce flexible, strong, well-coordinated bodies which will respond easily and readily to the creative demands of acting. The course includes theatre movement, period/style, mask, mime, physical comedy, combat, fencing, gymnastics, jazz dance, tap dance and modern dance.

DRA 180 Special Techniques (2 Credits per Term)

DRA 280 Special Techniques (2 Credits per Term)

DRA 380 Special Techniques (2 Credits per Term)

These courses include special classes designed to give students added insight and experience in areas not normally included in traditional acting classes. Special topics may include: character mask, audition techniques, makeup, directing projects and period/style.

DRA 198 Special Topics (1 Credit Per Term)

This may include research in the source of language and vocabulary, the creative energy of language in communication in texts of non-dramatic material as well as reading aloud Greek drama and other texts. It may also include an introduction to the phonetics alphabet as a means of heightening the ear training of perceptions of sounds and pronunciation. This course touches on the philosophic creative and physical aspects of language and language formation with emphasis on non-dramatic texts and phonetics.

DRA 290 Rehearsal and Performance (2 Credits per Term)

DRA 390 Rehearsal and Performance (2 Credits per Term)

Faculty and guest directors use the rehearsal period and performance to extend training. During the rehearsal period, the actor is taught to develop a responsible, professional attitude and approach to the work. The actor learns to maintain a spontaneous and disciplined performance through the run of the production.

DRA 399 Directing Fieldwork (2 Credits per Term)

Students will attend all Studio 3 and Studio 4 productions and forums; visit museums and art exhibits as assigned and write evaluation papers; attend music and dance concerts and write evaluation papers; do assigned field work.

DRA 499 Rehearsal and Performance (12 Credits per Term)

In the final year of training, skills of working as an ensemble and artistic independence are developed. Fourth-year students present a season of classical and contemporary plays. In addition, master classes by distinguished members of the profession are given. Graduating students are presented in New York to management, agents and casting directors for theatre, film and television.

DRA 599 Intensive Arts (2 Credits per Term)

At the end of the Fall term, all students participate in Intensive Arts, a two-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects. Transfer Students need to complete 36 hours of General Studies for a B.F.A. Each student in the directing option will be expected to complete an internship, two hours per production each year (4-5 weeks of rehearsal plus one week of tech) to be arranged in consultation with the dean of drama. Grading will be by instructor or guest instructors as appropriate.

HIGH SCHOOL DRAMA PROGRAM

The High School Drama Program is an intensive course of study, focusing on the craft of acting. The program includes instruction and practice in acting, movement, voice and speech, technical theatre, directing, and film appreciation. The carefully planned curriculum emphasizes development of the student's personal resources, aesthetic growth, capacity for artistic collaboration and awareness of theatre's cultural context, while recognizing the importance of the academic program.

Admission to the Program

Enrollment in the High School Program is limited to North Carolina residents who qualify for in-state tuition status, as defined in the North Carolina General Statute 116-143.1, and a limited number of out-of-state students.

This program is designed for rising high school seniors who have demonstrated artistic interest, dedication, enthusiasm and talent. Audition and interview are prerequisites for admission. Previous training is not a requirement. Final decisions concerning admission are based on the artistic potential of each applicant, letters of recommendation and a high school transcript, followed by an on-campus interview with the student and their parent/guardian.

Continuance in the Program

Students are evaluated by the faculty each term and are invited by the dean to continue only as long as they demonstrate substantial growth towards artistic excellence. To remain in the High School Drama Program, a student must maintain a 2.5 average in drama classes and an average of 2.0 in General Studies courses. After grades have been considered at the end of each term, the faculty determines whether a student should be placed on arts probation for the following term based on these criteria: (1) ability to absorb instruction, (2) assessment of talent, and (3) ability to work and adapt in both arts and residence life spaces. A student placed on arts probation who fails to meet the stated criteria in the succeeding term will not usually be invited to continue in the program.

High School Diploma

The State of North Carolina high school diploma with special concentration in theatre arts is awarded to students who satisfactorily complete the requirements of the High School Drama Program and of the State of North Carolina for high school graduation.

High School Drama Program Curriculum (2 Units of High School Credit per Year)

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the School of Drama office. Drama course requirements are selected from the following:

DRA 031,032,033 Technical Theatre
DRA 051,052,053 Acting Fundamentals
DRA 061,062,063 Fundamentals of Voice & Speech
DRA 064,065,066 Fundamentals of Singing
DRA 071,072,073 Fundamentals of Movement
DRA 080 Special Techniques
DRA 090 Rehearsal & Performance
DRA 599 Intensive Arts

COURSE DESCRIPTIONS

DRA 031,032,033 Technical Theatre

An introductory course in costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques.

DRA 051,052,053 Acting Fundamentals

This course begins the process of developing a genuine understanding of the actor's craft. The course explores techniques and theories essential to theatrical performance. Topics include improvisation, fundamentals of acting, scene study and scene presentation.

DRA 061,062,063 Fundamentals of Voice and Speech

This course begins the process of building the student's voice for the stage. Classes in breathing, release of tension, voice placement and elimination of regionalism are designed to free the natural sound and develop awareness of the voice as a creative, expressive instrument. The Alexander Technique is introduced. Speech classes are designed to develop precision of articulation and to correct faulty pronunciation.

DRA 064,065,066 Fundamentals of Singing

This course is designed to develop relaxation, breathing, balance and posture to train the ear and teach music fundamentals.

DRA 071,072,073 Fundamentals of Movement

This course is designed to begin the process of developing an awareness of expressive artistic movement. Topics may include jazz dance, theatre movement, mime and pantomime, gymnastics and physical conditioning.

DRA 080 Special Techniques

This course includes special classes designed to give students insight and experience in areas not normally dealt with in traditional acting classes. Topics may include mask, period and style, audition techniques, stage combat, makeup, clowning skills, directing, writing projects and film fundamentals.

DRA 090 Rehearsal and Performance

Students will perform a project which they have developed. The rehearsal period and performance are used by faculty to extend the training. During the rehearsal period, the actor is helped to develop a responsible, professional attitude and approach to work. The actor is encouraged to progress toward a spontaneous and disciplined performance through the run of the production.

DRA 098 Introduction to North Carolina School of the Arts

For all new high school students, this required course is an extended orientation to the School: to academic, arts, and social aspects of the campus community. Pass/Fail.

DRA 599 Intensive Arts

At the end of Fall term, all students participate in Intensive Arts, a two-week period in which adventurous creativity is stressed. Students are encouraged to pursue interdisciplinary studies and to develop individual creative projects.

Summer Session

The summer session in drama is an intensive course in theatre, designed to provide learning experiences for high school and college level students in the context of specialized workshops, seminars and classes. The summer program presents students the opportunity for in-depth study with NCSA faculty and guest teachers. Although enrollment in the summer program does not guarantee acceptance into the School of Drama's Professional Actor Training Program or the High School Drama Program, a student who wishes to attend the Drama School is encouraged to audition.

The School of Drama offers summer classes in acting, movement, voice and speech, singing and special techniques. Students may perform in special workshop presentations. The North Carolina School of the Arts drama faculty is augmented by guest teachers.

All students interested in the Summer Session, including students already enrolled in the regular program, are required to submit an application to the Summer Sessions. A \$25 application fee is required of students not enrolled in the regular School program. For more information, contact the Summer Sessions, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, NC 27117-2189, (919) 770-3293.

International Drama Program

In October 1989, the School of Drama established an international exchange program with the Nemirovich-Danchenko School-Studio of the Moscow Art Theatre, Moscow, Russia. The international program includes the exchange of faculty, students and productions. In January 1990, the fourth-year students of the School-Studio of the Moscow Art Theatre were in residence at the North Carolina School of the Arts, participating in classes and presenting productions. In March 1990, the fourth-year students of the School of Drama were in residence at the School-Studio of the Moscow Art Theatre, also participating in classes and presenting productions. Faculty were also exchanged.

The Consortium of Conservatory Theatre Training Programs

The School of Drama is a member of the Consortium of Conservatory Theatre Training Programs, which also includes Boston University, Carnegie Mellon University and the State University of New York at Purchase. The Consortium's primary mission is to prepare artists for careers in the professional theatre. The Consortium asserts standards for training, encourages public recognition and influences policy in support of the development of theatre artists. The Consortium recognizes that its effectiveness depends upon a membership that represents high standards and demonstrated leadership in the field.

The Actors Ensemble

The Actors Ensemble is a resident theatre company, a core of artists, actors, directors and designers, who are NCSA faculty members or NCSA alumni who have distinguished themselves in the professional arena. Founded to provide faculty members with performance opportunities, The Actors Ensemble represents a vision that is daring, fresh, experimental and imaginative. The company of artists is dedicated to the highest professional standards of production.

Broadway Preview Series

The Broadway Preview Series features professional plays that are later performed in New York or other major theatre venues. Plays are presented at the Stevens Center in downtown Winston-Salem and the Performance Place on campus. The series provides students with valuable exposure to outstanding professional productions. Ron Kumin, Executive Director.

SCHOOL OF FILMMAKING

The School of Filmmaking was founded to train exceptionally talented students for professional careers in the moving image arts. Stressing the collaborative creative process of filmmaking, the program will not seek to train professionals in the various sub-specialties of the filmmaking arts and sciences. It will, however, seek to develop and nurture the "complete" filmmaker — a storyteller of vision and insight who knows and appreciates the entire spectrum of components that are essential to the creation of a theatrical motion picture. The intense conservatory training will concentrate on screenwriting, directing and producing. Students will be expected to have or to develop a strong base in the liberal arts with intensive coursework in screenwriting, film production and producing, directing, film history, film theory, and film criticism. The School of Filmmaking works closely with the Schools of Drama, Design and Production, Music, and Dance and the Visual Arts Program as essential contributors to the filmmaking process.

The faculty of the School of Filmmaking is composed of working professionals from the motion picture and television industry. The relationship between faculty and students is one of "master-apprentice" involving close collaboration in all aspects of the development, production and exhibition of motion pictures. Students work in both video and film, producing several productions of varying length over the course of their studies. The Bachelor of Fine Arts is awarded to those students who satisfactorily fulfill the requirements of the program.

FACULTY AND STAFF

Sam L Grogg, Dean, School of Filmmaking (1993)

B.A., M.A. Western Illinois University; Ph.D., Bowling Green University. Executive producer: "The Trip To Bountiful," "Da," "Spike of Bensonhurst," "Patti Rocks." Executive producer and CEO: Apogee Productions and Magic Pictures of Los Angeles; FilmDallas Pictures of Dallas and Los Angeles. Member, The Academy of Motion Picture Arts and Sciences.

Steven Salvador Montal, Assistant Dean, Filmmaker-in-Residence: Producing/Critical Studies (1993)

M.F.A.(summa cum laude), producing, University of California-Los Angeles; B.A. with academic distinction, Yale University. Co-producer: "Viva Terra Viva." Producer and director: "The Running of the Bulls."

Jeff W. Bens, Filmmaker-in-Residence: Screenwriting (1993)

B.A., Brown University; M.F.A. in screenwriting, University of California-Los Angeles. National Endowment for the Humanities grant recipient; Fellow, Squaw Valley Screenwriters Workshop; screenwriter for television and theatrical film.

Janos Kovacs, Filmmaker-in-Residence: Directing/Visual Design (1993)

M.A., University of Eotvos, Budapest, Hungary; graduate, Hungarian Academy of Drama and Film Art; Fulbright Scholar. Theatrical features as director include: "Cha-Cha-Cha," "Right Man for a Delicate Mission" and "The Meatloaf King." Deputy managing director, MAFILM.

Daniel McKinny, Filmmaker-in-Residence: Production and Visual Design (1993)

Director, producer, director of photography, cameraman. Credits include numerous movies of the week, TV series (such as "Beverly Hills 90210"), theatrical motion pictures, documentaries and mini-series. Member, Academy of Television Arts and Sciences.

Laura Hart McKinny, Filmmaker-in-Residence: Screenwriting (1993)

B.A. and graduate coursework, University of California-Los Angeles. Winner of Writer's Guild of America Best Screenplay Award. Numerous theatrical and television screenplays.

Marcus V. McWaters, Special Production Consultant (1993)

Line producer, producer and coordinator for numerous theatrical motion pictures, television commercials, special FX projects and other media. Credits include: "The Trip to Bountiful," "Da," "Patti Rocks," "Radio Flyer," "The Big Easy," "Square Dance," "True Stories" etc.

Staff:

Ellen R. Bergstone, Assistant to the Dean (1993)

NOTE: Guest faculty members will teach on a regular basis in specialty areas.

THE UNDERGRADUATE PROGRAM IN FILMMAKING

The four-year undergraduate professional training program is open to college students who wish to concentrate in screenwriting, producing or directing. Students pursue the Bachelor of Fine Arts in Filmmaking and must declare an area of concentration in their third year.

Admission to the School of Filmmaking

College students are admitted to the program by interview. Applicants will be required to prepare a visual storyboard (utilizing either photographs or drawings representing a short narrative or sequence of a narrative). A writing sample and responses to key interview questions (provided in advance) will be required. In addition, all applicants must meet the minimum admission requirements of The University of North Carolina and the School of the Arts to be enrolled in the program.

Transfer Students

Transfer students may receive credit for general studies (liberal arts) courses taken at other universities, subject to the general policies of the North Carolina School of the Arts. However, all transfer students will be required to complete several credit hours in general studies courses at the School. Following review of prior courses by general studies and School of Filmmaking faculty, transfer students will be advised about their general studies program. All transfer students must start their work in the School of Filmmaking freshman courses.

Continuance in the Program

Continuance in the program is by invitation only. Invitations are extended by the faculty based not only upon a student's artistic and academic grades, but also upon the student's ability to interact appropriately within the School community. The School of Filmmaking reserves the right to dismiss from the program, without probation or an official letter of warning, any student whose social or professional behavior prevents the School's classes and production work from proceeding in a creative and productive fashion, or interferes with the training of other students.

Grading System

The School of Filmmaking uses the following grades with associated grade points for purposes of calculating grade point average: A+ = 4.5; A = 4; A- = 3.8; B+ = 3.5; B = 3; B- = 2.8; C+ = 2.5; C = 2; C- = 1.8; D+ = 1.5; D = 1; D- = 0.8; and F = 0. Some elective courses may be offered on a Pass-Fail basis.

Minimum Grade Requirements

Year One

The first year is considered a probationary year. Students are expected to maintain a 2.5 grade average in their filmmaking courses and a 2.0 grade average in general studies courses each term in order to be continued for the next term.

Year Two

Students in year two must achieve a cumulative grade point average of at least 3.0 in filmmaking classes as well as maintain at least a 2.5 grade point in general studies courses.

Years Three and Four

Students must maintain a grade average of 3.0 in their filmmaking classes each term as well as a 2.5 grade point average in both general studies courses and arts electives.

Arts Probation

After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the subsequent term based on the following criteria: (1) ability to absorb instruction; (2) assessment of talent; and, (3) ability to work and produce at a professional level. A student placed on arts probation who fails to meet the stated criteria in the succeeding term will not usually be invited to continue in the program.

Failing Grades

Grades of "D" or "F" in required filmmaking (arts) courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either (1) the student repeat the course or a suitable alternate course, or (2) the student repeat the year with or without a period of suspension, or (3) the student not be permitted to continue in the program.

Evaluation (other than grades)

Students are evaluated each term by the entire faculty and informed of their progress. In addition to assigning grades as an evaluation of the student's work, each teacher is expected to provide written comments. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

Curriculum Advising and Counseling

At regular intervals, the faculty and administration will meet with the students regarding their progress and future plans. Since many of the students will have their general studies coursework designed to meet specific needs, it is imperative that students work closely with their advisers. Students should feel free to call upon their advisers or the appropriate administrative staff member whenever questions, advice or counseling needs arise.

Attendance

Students are expected to attend all their class meetings, workshops, crew and cast calls. They are expected to arrive on time and prepared to participate fully. Attendance records are kept and are part of the general evaluation of students at the end of each term. Excused absences are considered only on the basis of documented illness or by special petition to the dean. More than three unexcused absences during a term in any one course may result in dismissal from the School of Filmmaking.

Incomplete Coursework

Occasionally, because of personal, professional or other emergencies that may arise, a student may be unable to take a final examination or complete the final assignment for a given course. In such cases, a grade of "Incomplete" may be requested for one term so that the student may complete the work for the courses in which satisfactory progress is being made at the time of the request. The normal time limit to complete the work for a course in which a grade of "incomplete" has been given is by the end of the following term. However, an individual faculty member may designate an earlier deadline for making up the incomplete work. Failure to complete the coursework by the end of the following term will result in a grade of "F" for the course.

Facilities and Equipment

School of Filmmaking facilities and equipment may be used by students under the supervision of or with approval from faculty. Specific policies and procedures regarding utilization of production equipment and related materials are published and made available to both faculty and students. In addition, certain facilities are maintained according to stated operating hours and other policies. Any violation of these policies or procedures, theft or misuse of state property will be dealt with accordingly. Under state law, misuse (theft, arson, vandalism) of state property (equipment and facilities) constitutes a criminal act and the penalties can be severe.

Duplication trademarked

Much of the work in screenwriting classes depends upon sharing of individual work among fellow students and faculty. Screenwriting instructors will set specific deadlines regarding duplication(copying) and distribution of student work. Please observe these deadlines to take advantage of in-house duplication and distribution of instructional materials for classes and workshops.

Screenings

Film and video screenings will be held continually throughout each term and all viewers are expected to observe the policies and rules posted in each screening space. Please be courteous to others during the screenings and avoid loud

talking and other disturbances which might prevent others from enjoying the exhibition. Many motion pictures which are screened for School of Filmmaking students will be made available in the Semans Library moving image viewing facility. Students will be allowed to view films on individual monitors in the viewing facility. Please observe the library's policies and procedures with regard to viewing moving image materials.

Student Staff/Work Study

There are numerous positions and paid work assignments available to qualified students within the School of Filmmaking. All of these positions will be treated as professional work to be carried out in a diligent and responsible manner.

Student Committee

The School of Filmmaking maintains a student committee which meets frequently with the dean and assistant dean. It is the duty of this committee to make suggestions and voice concerns over matters affecting every aspect of the School of Filmmaking. Members of this committee are elected by the School of Filmmaking students and serve as representatives of the entire School of Filmmaking student body. Whether you are an active committee member or not, you should feel free to offer ideas which might improve the School of Filmmaking and your experience within it and the School of Arts.

SCHOOL OF FILMMAKING COURSEWORK

Coursework required within the School of Filmmaking for the Bachelor of Fine Arts is as follows:

FIM 101 - The Nature of Film (2 credit hours-required).

FIM 111, 112, 113 - Fundamentals of Screenwriting (6 credit hours-required).

FIM 122, 123 - Fundamentals of Film Directing (4 credit hours-required).

FIM 131, 132, 133 - History of the American Motion Picture (6 credit hours-required).

FIM 151, 152, 153 - Fundamentals of Film Production (6 credit hours-required).

FIM 211, 212, 213 - Screenwriting Workshop (6 credit hours-required).

FIM 221, 222, 223 - Film Directing Workshop (6 credit hours-required).

FIM 231, 232, 233 - History of International Cinema (6 credit hours-required).

FIM 250 - The Crafts of Filmmaking (6 credit hours-required).

FIM 311, 312, 313 - Intermediate Screenwriting Workshop (6 credit hours-required).

FIM 321, 322, 323 - Intermediate Film Directing Workshop (6 credit hours-required).

FIM 340, 341, 342 - Critical Studies (2 to 6 credit hours-FIM 341 required).

FIM 351, 352, 353 - Intermediate Producing Workshop (6 credit hours-required).

FIM 411, 412, 413 - Advanced Screenwriting Workshop (depending on chosen concentration- 9 hours required for Concentration in Screenwriting).

FIM 421, 422, 423 - Advanced Film Directing Workshop (depending on chosen concentration- 9 hours required for Concentration in Directing).

FIM 450 - Advanced Film Production (6 credit hours-required).

FIM 451, 452, 453 - Advanced Producing Workshop (depending on chosen concentration- 9 hours **required for Concentration in Producing**).

FIM 470 - The Films and Filmmakers (2 to 6 credit hours - NOTE: CIN 237 or CIN 238 may substitute for this requirement with approval of the School of Filmmaking. A minimum of 2 hours **required**.)

FIM 490 - Senior Seminar in Filmmaking (6 credit hours **required**).

FIM 499 - Filmmaking Mentorship (2 credit hours **required**).

FILM COURSES REQUIRED - 93 CREDIT HOURS

FILM ELECTIVES REQUIRED - 6 CREDIT HOURS

TOTAL HOURS REQUIRED IN SCHOOL OF FILMMAKING - 99 CREDIT HOURS

GENERAL STUDIES COURSEWORK

Students are required to take the following General Studies courses in order to graduate with the Bachelor of Fine Arts in Filmmaking:

GES 101,102,103 - Critical Perspectives (6 credit hours).

HUM 121,122,123 - The Arts in Context (6 credit hours).

OR

ARH 101, 102, 103 - Art History (6 credit hours).

NOTE: Students must take at least 6 credit hours from the above two sequences combined and can mix the individual courses if desired.

GES 211,212,213 - Foundations of Western Thought (6 credit hours).

HUMANITIES ELECTIVES - (at least two courses - 4 credit hours).

SOCIAL SCIENCE ELECTIVES - (at least two courses - 4 credit hours).

MATH/SCIENCE ELECTIVE - (at least one course - 2 credit hours).

GES ELECTIVES - (10 credit hours - It is strongly recommended that a portion of these electives be devoted to the study of a foreign language.)

TOTAL GENERAL STUDIES CREDIT HOURS REQUIRED — 38 CREDIT HOURS

ARTS ELECTIVES REQUIRED (Courses in other arts schools will be designated through advising as required depending on individual student need.) - 8 CREDIT HOURS

TOTAL HOURS REQUIRED IN SCHOOL OF FILMMAKING - 99 CREDIT HOURS

TOTAL CREDIT HOURS REQUIRED-GENERAL STUDIES AND FILM - 145 CREDIT HOURS

OTHER DEGREE REQUIREMENTS

In addition to satisfactory completion of coursework and meeting the minimum grade average requirements, students in the School of Filmmaking will be required to pass two examinations:

1. **Masterworks of Film Written Examination** — Over the course of four years, students will be expected to have screened a list of approximately 250 motion pictures representing the masterworks of world cinema. An examination will be given in the third and fourth years which must be passed with a minimum grade of 75 percent correct in order to obtain the B.F.A. in Filmmaking.

2. **Masterworks of Liberal Arts and Sciences Oral Exam** — Each student will be provided with a general reading list consisting of masterworks from the liberal arts including: history, philosophy, political science, behavioral science, literature, drama, etc., which should be read over the four years of study. A committee made up of School of Filmmaking and General Studies faculty will give a one-hour oral examination to each fourth-year student covering general issues and themes represented in the reading list of masterworks. Students will be expected to pass this examination upon recommendation by the committee prior to being granted the B.F.A.

Students will be required to complete all coursework, film production assignments, writing assignments and other work designated by faculty members to be recommended for graduation.

SCHOOL OF FILMMAKING

COURSE DESCRIPTIONS

FIM 101 The Nature of Film (2 Credits)

An introduction to the creative collaborative process of filmmaking. This course examines the basic issues, concepts, terminology, and other matters covering all aspects of the moving image arts and sciences.

FIM 111,112,113 Fundamentals of Screenwriting (2 Credits per Term)

A year-long sequence devoted to the examination of screenwriting fundamentals: structure, character, conflict, locale, theme, etc. These courses will emphasize classical and contemporary theories of dramatic writing.

FIM 122,123 Fundamentals of Film Directing (2 Credits per Term)

This sequence provides an overview of the fundamentals of directing motion pictures and television. Classic directorial methods, theory and technique as well as the creative process of directing will be explored. Prerequisite: FIM 101.

FIM 131,132,133 History of the American Motion Picture (2 Credits per Term)

A year-long historical survey of the American film arts and industry from its beginning to the present day.

FIM 151,152,153 Fundamentals of Film Production (2 Credits per Term)

A survey of the basic elements of the process of the physical production of motion pictures. Starting with still photography and moving into video and film production technique, this sequence of courses demonstrates the fundamentals of making motion pictures from script to screen.

FIM 211,212,213 Screenwriting Workshop (2 Credits per Term)

Problems in film and television writing are examined in a workshop environment where students write story outlines, scenes and other material. This is an intensive course in practical screenwriting work. Prerequisite: Completion of the first year of study in the School of Filmmaking.

FIM 221,222,223 Film Directing Workshop (2 Credits per Term)

This sequence provides hands-on work with the fundamentals of directing motion pictures and television. Classic directorial methods, theory and technique as well as the creative process of directing will be explored. Scenes and short films will be produced. Prerequisites: Completion of the first year of study; FIM 101, 122 and 123.

FIM 231,232,233 History of International Cinema (2 Credits per Term)

A year-long course covering the historical, critical, creative, technical and economic history of world cinema divided into three segments: Classic World Cinema; History of European Film; and History of African, Asian and Latin American Film. Prerequisite: Completion of the first year of study

FIM 250 The Crafts of Filmmaking (2 Credits)

This course covers in-depth the essential crafts that make up the production process in filmmaking. Subject matter varies. Prerequisite: Completion of the first year of study

FIM 311,312, 313 Intermediate Screenwriting Workshop (2 Credits per Term)

Intensive workshop devoted to developing and writing theatrical screenplays. Prerequisite: Completion of the second year of study

FIM 321,322,323 Intermediate Film Directing Workshop (2 Credits per Term)

A sequence of courses providing practical experience in directing for film and television. Students will work in a studio environment and on location directing scenes and short films.

Prerequisites: Completion of the second year of study; FIM 122, 123, 221, 222, 223.

FIM 340 Critical Studies (2 Credits)

An in-depth study of a topic in critical studies: history, theory or criticism. This course changes from year to year.

Prerequisites: Completion of the second year of study; FIM 341.

FIM 341,342 Critical Studies (2 Credits per Term)

This two-term sequence of courses explores the fundamentals of film structure and meaning. Using a variety of methods, students learn the intricacies of cinematic language and its social, mythological, aesthetic and cultural meanings. Prerequisites: Completion of the second year of study; FIM 342 requires FIM 341 as a pre-requisite.

FIM 351,352,353 Intermediate Producing Workshop (2 Credits per Term)

Intensive workshop devoted to producing strategies and tactics. Developing, financing, producing, distributing and marketing of motion pictures to be covered. Prerequisite: Completion of the second year of study

FIM 411,412,413 Advanced Screenwriting Workshop (3 Credits per Term)

Intensive work on final screenplays. Prerequisite: Completion of the third year of study

FIM 421,422,423 Advanced Film Directing Workshop (3 Credits per Term)

Intensive workshop for students concentrating in directing to produce their final films. Prerequisites: Completion of the third year of study; FIM 122, 123, 221, 222, 223, 321, 322, 323.

FIM 450 Advanced Film Production (2 Credits)

An intensive exploration of film technique and creative tools. Areas covered include cinematography, visual effects and other special topics. Prerequisite: Completion of the third year of study

FIM 451,452,453 Advanced Producing Workshop (3 Credits per Term)

Intensive workshop devoted to producing strategies and tactics. Focus will be on producing major student works. Prerequisite: Completion of the third year of study

FIM 470 The Films and Filmmakers (2 Credits)

An in-depth study of specific film genres or filmmakers. The course changes its subject matter from term to term and may be repeated with permission. Prerequisites: FIM 131, 132, 133.

FIM 490 Senior Seminar in Filmmaking (2 Credits)

A year-long course taught by guest professionals and the dean of the School of Filmmaking designed to explore special topics and issues that will aid the filmmaking students' transition into the professional world. Prerequisite: Completion of the third year of study

FIM 499 Filmmaking Mentorship (2 Credits)

This program allows the students to "apprentice" in a one-on-one relationship with a master professional screenwriter, director or producer. May be repeated with permission. Prerequisites: Completion of the third year of study; recommendation by the faculty.

Curriculum for School of Filmmaking Student

		Credits Per Term	Total Hours
FIRST YEAR:			
FIM 101	The Nature of Film	2	2
FIM 111,112,113	Fundamentals of Screenwriting	2 2 2	6
FIM 122,123	Fundamentals of Film Directing	2 2	4
FIM 131,132,133	History of the American Motion Picture	2 2 2	6
FIM 151,152,153	Fundamentals of Film Production	2 2 2	6
GES 101,102,103	Critical Perspectives	2 2 2	6
HUM 121,122,123	The Arts in Context or ARH 101,102,103 Art History	2 2 2	6

TOTAL CREDITS 36

SECOND YEAR			
FIM 211,212,213	Screenwriting Workshop	2 2 2	6
FIM 221,222,223	Film Directing Workshop	2 2 2	6
FIM 231,232,233	History of International Cinema	2 2 2	6
FIM 250	The Crafts of Filmmaking	2 2 2	6
GES 211,212,213	Foundations of Western Thought	2 2 2	6

TOTAL CREDITS 36

THIRD YEAR			
FIM 311,312,313	Intermediate Screenwriting Workshop	2 2 2	6
FIM 321,322,323	Intermediate Directing Workshop	2 2 2	6
FIM 351,352,353	Intermediate Producing Workshop	2 2 2	6
FIM 341	Critical Studies	2	2
GES Electives		4 4 2	10
Film Elective		2	2
Arts Electives		2 2	4

TOTAL CREDITS 36

FOURTH YEAR

DEPENDING ON CHOSEN AREA OF CONCENTRATION, STUDENTS TAKE EITHER THE FIM 411,412,413 SEQUENCE OR FIM 421,422,423 OR FIM 451,452,453.

FIM 411,412,413	Advanced Screenwriting Workshop <u>OR</u>	3 3 3	9
FIM 421,422,423	Advanced Directing Workshop <u>OR</u>		
FIM 451,452,453	Advanced Producing Workshop		
FIM 450	Advanced Film Production	2 2 2	6
FIM 490	Senior Seminar in Filmmaking	2 2 2	6
FIM 470	The Films and Filmmakers	2	2
FIM 499	Filmmaking Mentorship	2	2
Film Electives		2 2	4
GES Electives		2 2	4
Arts Electives		2 2	4

TOTAL CREDITS 37

TOTAL CREDITS FOR THE PROGRAM 145

In addition to the above courses, the student must also pass the following examinations for the Bachelor of Fine Arts in Filmmaking: Masterworks of Film Written Examination and Masterworks of Liberal Arts and Sciences Oral Exam.

GENERAL NOTE

Since the School of Filmmaking is inaugurating its first class in September 1993, many aspects of the programs, curricula, degree requirements and related matters will be subject to change as the school develops. From time to time, students will be given amendments and modifications to the bulletin as well as other information on requirements, policies, procedures, etc., related to specific aspects of the School of Filmmaking. It is expected that students keep well-informed and in close communication with their faculty adviser and administration during these initial years of program development. Also, the School of Filmmaking welcomes suggestions, comments and recommendations regarding improving the curriculum and conditions under which the program is administered.

THE SCHOOL OF MUSIC

The School of Music of the North Carolina School of the Arts prepares students for professional careers. Our goal is twofold: to enable students to attain their highest musical aspirations and, at the same time, meet the challenge of succeeding in a highly competitive profession. With that in mind, we have designed a unique program of study.

Through its conservatory setting, NCSA provides an artistic environment in which each student pursues personal musical development. But the School of Music is also a professional training ground where the student is actively and realistically involved in preparing for the practical aspects of making a living as a musician.

Each student pursues a course of musical study with an outstanding artist-faculty. As professionals in their own areas, faculty members are committed to continuing their own careers while imparting a wealth of experience and knowledge to their students.

Administration

Robert Yekovich, Dean (1991)

B.M., M.A., University of Denver; D.M.A., Columbia University

Walter Gray, Director of Graduate Studies (1991)

B.S., Duquesne University; M.M., Ph.D. University of Wisconsin at Madison

Lawrence Dillon, Assistant Dean (1990) Theory, Contemporary Ensemble (1987)

B.M., Hartt School of Music; M.M., D.M.A., The Juilliard School

Michael Rothkopf, Assistant Dean, Theory, Electronic Music (1991)

B.M., University of Denver, M.A., Columbia University

Full-Time Faculty

Rebecca Barrow, Piano and Theory (1965)

B.M., Millikin University; M.S., The Juilliard School.

William Beck, Voice (1969)

A.B., Duke University; M.M., Manhattan School of Music.

Fredrick Bergstone, French Horn (1965)

B.M., University of Southern California. Clarion Wind Quintet.

Douglas Buys, Theory and Piano Literature (1985)

B.M., M.M., The Juilliard School.

Philip Dunigan, Flute (1965)

Studied at Juilliard; a student of Arthur Lora, Julius Baker and William Kincaid. Clarion Wind Quintet.

John Ellis, Oboe (1984)

Immaculate Heart College. Clarion Wind Quintet.

James Houlik, Saxophone (1971)

B.S., New York State University at Fredonia; M.S., University of Illinois.

James Massie Johnson, Percussion (1965)

B.M., Cincinnati Conservatory; M.M., Manhattan School of Music.

Norman Johnson, Opera (1968)

B.S., M.S., The Juilliard School.

Eric Larsen, Piano (1979)
B.M. with Distinction, University of Wisconsin; M.M., Doctoral study at Manhattan School of Music.

Kevin Lawrence, Violin (1990)
B.M., M.M., The Juilliard School.

Robert Listokin, Clarinet (1965)
Graduate, The Juilliard School. Clarion Wind Quintet.

Robert Marsh, Violoncello (1977)
A.B.(magna cum laude, Regents Honor Award), M.M., Hartt School of Music. Razoumovsky Quartet.

Clifton Matthews, Piano (1968)
B.S., M.S., The Juilliard School.

Sally Peck, Viola (1975)
Attended University of Utah. Razoumovsky Quartet.

Lynn Peters, Double Bass (1972)
B.M.E., M.M., Indiana University.

Alice Pierce, Voice (1989)
B.M., M.M., Indiana University.

Mark Popkin, Bassoon (1965)
A.B., Brooklyn College; M.S., Stevens Institute of Technology. Clarion Wind Quintet.

Elaine Lee Richey, Violin (1974)
B.M., Oberlin Conservatory. Razoumovsky Quartet.

Ronald Rudkin, Jazz and Theory (1978)
B.M. (magna cum laude), East Carolina University; M.M., University of Michigan.

Sherwood Shaffer, Composition (1965)
B.M., Curtis Institute of Music; M.M., Manhattan School of Music.

Aaron Shearer, Guitar (1981)
Studies at Washington State University and Columbia School of Music.

Glenn Siebert, Voice (1991)
B.M., M.M., Indiana State University

Serge Zehnacker, Conductor of the NCSA Orchestra (1989)
Studies in Strasbourg, France; Basel, Switzerland; and Salzburg, Austria. Degree with distinction in piano from Music Academy Basel.

Part-time faculty members have included:

Ronald Borrer, Trombone (1978)
Karen Dishman, Piano (1983)
Kenneth Frazelle, Theory (1987)
Bang Won Han, Piano (1988)
Sarah Johnson, Violin (1986)
Nancy Johnston, Piano (1983)
Nancy Goldsmith Leiphart, Italian Diction (1984)
Raymond Mase, Trumpet (1977)
David Mills, Tuba (1984)
John S. Mueller, Organ (1967)
Earl Myers, Piano (1987)

Matilda Nickel, Opera Singers Lab (1975)
Gyula Pandi, Dance/Movement for Singers (1984)
Martin Rader, Acting for Singers (1987)
Eleonore von Nicolai, German Diction (1984)

Guest Artists

Master classes and performances are given at the School throughout the year. Some past visitors have included: conductors Leonard Bernstein, Otto Werner Mueller, Alexander Schneider and Gunther Schuller; flutist/conductor Ransom Wilson; composers Aaron Copland, John Cage, Mario Davidovsky and Jacob Druckman; pianists Claude Frank, Richard Goode and Menahem Pressler; guitarists Carlos Barbosa-Lima and Manuel Barrueco; singers Rose Bampton and Paul Sperry; violinists Joshua Bell and Jaime Laredo; the American Brass Quintet; and numerous other soloists and ensembles.

Staff

Lynn Gordon, Assistant to the Dean (1986)
Terri Ingalls, Secretary to the Dean (1990)
Jeanette Valentine, School of Music Secretary (1992)
Margaret S. Cochrane, Coordinator of the Community Music School (1978)
Holly Butenhoff, Assistant Coordinator of the Community Music School (1989)
William Huesman, Piano Technician

Summer Session

Summer Session offers specialized workshops with NCSA's artist-faculty; courses in music appreciation, music theory and musicianship; and interdisciplinary seminars with other arts schools. Performing opportunities such as the Summer Session Orchestra, Wind Ensemble and Chorus are available as well. In addition, music teachers may take accredited classes for certification renewal credit.

Admission is open to all interested music students. Courses are designed to meet the individual needs of each participant.

International Music Program

The International Music Program of the School of Music allows talented students to experience foreign cultures during the summer months. Since its inception in 1966, the International Music Program, or IMP, has given hundreds of NCSA students the opportunity to perform and study in and learn about various countries abroad during the multi-week tour.

The School of Music also offers other international opportunities. Students have performed solo and chamber music in the Soviet Union and Jordan. The School maintains an affiliation with the Tibor Varga Festival in Sion, Switzerland. Organ students may travel as a group to France, Italy, Germany and Holland to examine and play the historic organs of Europe.

Community Music School

The Community Music School gives residents of Winston-Salem and the Piedmont Triad quality music instruction on all band and orchestra instruments, as well as in piano, voice, guitar and composition. Private lessons are taught by specialist-teachers drawn from the community and by advanced students and graduates of the North Carolina School of the Arts. There is no audition for acceptance to the Community Music School, and age presents no barrier.

Touring

School of Music ensembles and soloists are often involved in performance tours throughout North Carolina, the Southeast and beyond. These performances provide a substantial opportunity for artistic growth, placing the students in unfamiliar surroundings and challenging them to meet professional standards of excellence. Recent tours have taken groups such as the Jazz Ensemble, Cantata Singers and NCSA Symphony Orchestra to Charleston, Philadelphia and New York City, the last of which included participation in the Lincoln Center Mozart Bicentennial celebration.

COURSES OF STUDY

The School of Music awards the Bachelor of Music and Master of Music the college Arts Diploma in Music, and the high school diploma with a concentration in music.

Master of Music

(Two-year graduate degree program)

The graduate program enables advanced students to pursue further training in specialized areas of performance. These include piano, organ, strings, woodwinds, saxophone, brass, and conducting, as well as chamber music performance, guitar performance and pedagogy, opera performance, and vocal coaching and accompanying.

All incoming graduate students who are not graduates of the School of the Arts must take a theory and ear training examination before completing their first graduate registration. A North Carolina School of the Arts college graduate who enters the graduate program within a year after his/her graduation and has at least a B average in theory courses will be exempt from the theory placement test. All other graduates of the School must take the examination.

Bachelor of Music

(Four-year college program)

This program is for students who want thorough musical preparation with the added perspective of a liberal arts curriculum. A mixture of music and academic (general studies) classes creates a well-rounded musician, as well as one prepared for the demands of living in today's world. Students who may want to pursue graduate work should complete this course of study.

The following General Studies requirements are required for a Bachelor of Music degree.

Composers and Instrumentalists (36 Credits)

GES 101,102,103	Critical Perspectives (6 Credits)
HUM 121,122,123	Humanities (6 Credits)
GES 211,212,213	Foundations of Western Thought (6 Credits)
Social Science Elective	(2 Credits)
Math/Science Elective	(2 Credits)
Literature/Philosophy Elective	(2 Credits)
General Studies Electives	(14 Credits)

*Students are strongly advised to choose their remaining electives from at least two of the following areas: Humanities, Social Science, Mathematics/Science.

Voice Students (34-37 Credits)

GES 101,102,103	Critical Perspectives (6 Credits)
GES 211,212,213	Foundations of Western Thought (6 Credits)
FRE 111,112,210	
or	
FRE 114,115,220	French (6-9 Credits)
GER 101,102,103	Elementary German (6 Credits)
ITA 101,102,103	Elementary Italian (6 Credits)

Social Science Elective	(2 Credits)
Math/Science Elective	(2 Credits)
General Studies Elective	(2 Credits)

Arts Diploma in Music (Four-year college program)

The Arts Diploma program is designed for those who wish to concentrate entirely on musical studies. It includes all components of the music curriculum for the Bachelor of Music degree, but requires no courses outside the School of Music. Students may elect or audit general studies courses after consultation with a representative of the Division of General Studies and with the approval of the dean of the School of Music.

High School Diploma with a Concentration in Music (Grades 8-12)

All pre-college students follow the academic curriculum prescribed by the state of North Carolina for its high school diploma, as well as the departmental requirements for a concentration in music.

PLEASE NOTE: High school students may enter the program at any grade level. Many students who complete their high school studies at the School can fulfill undergraduate requirements in fewer than four years.

The junior high school program is currently available to students within commuting distance. A new residential facility for this age group is planned for the near future.

High School Courses

The following courses are available for students in high school.

Basic Fundamentals of Music
Ear Training I
Ear Training II
Theory I
Theory II
Keyboard I
Keyboard II
Private Instruction

High school students may also receive permission to enroll in college-level courses. This is especially true of the ensemble offerings and chamber music.

Graduation Requirements

To receive a high school diploma with a concentration in music, a student must complete the program prescribed by the state of North Carolina. This program includes academic courses in English, social studies, mathematics, science, health and physical education, plus music courses tailored to the individual student.

Early Graduation

The dean, with the advice of the major teacher, will decide when a music student may enter into the four-year college degree or diploma program. Because of the possibility of advanced placement in music subjects, some students moving from high school to college at the School may be able to complete their degree in fewer than four years.

Special Students

The School of Music offers private instruction on instruments, in composition and in voice, as well as course work for exceptionally gifted special students. Admission is by permission of the instructor and approval of the dean.

UNDERGRADUATE MUSIC CURRICULA

SCHOOL OF MUSIC REQUIREMENTS BY MAJOR, FOR STUDENTS ENTERING AFTER SEPTEMBER 1, 1990

(Students who entered the School of Music prior to Fall Term 1990 must complete the minimum requirements which were in effect during the term they entered. Copies of these requirements are available from the School of Music office. It is, however, highly recommended that all students meet the improved and strengthened curricula which are listed below. Satisfying these requirements will cover any requirements which were in effect prior to Fall Term 1990.)

PLEASE NOTE: Students may elect to take some courses in a slightly different sequence. However, the year-by-year listings have been carefully devised to reflect a reasonable balance of study, rehearsal and performance, and are therefore the suggested sequence.

COMPOSITION

A full program in composition is offered on the high school and college levels. Training is designed to develop skills for the "concert" rather than "popular" field of music. The study consists of the following:

Weekly Private Lesson: composing original music for solo (instrumental/vocal) and chamber music ensembles up to large choral and symphonic groups in the composer's own chosen style.

Weekly Composition Techniques classes by levels: develops skill in handling various elements for traditional through contemporary styles of form, harmony, counterpoint, melodic and rhythmic techniques, and notation practices.

Weekly Composition Seminar for all first year majors: emphasizes additional aspects of composition plus current musical trends and activities locally and internationally.

Master Classes and Composer Workshops with visiting composers: composers who have visited includes John Adams, John Cage, John Corigliano, George Crumb, Mario Davidovsky, Jacob Druckman, Karel Husa, Pauline Oliveros, William Schuman and Robert Ward.

Electronic Music I & II for second and third year students emphasizes all aspects of analog and digital electronic music.

A term jury: presentation of original composition work during that term before a jury of faculty for critique and evaluation, as well as experience presenting (with analytical program notes, as well as verbal presentation) the composer's own work.

Minimum Music Credits: 108

YEAR I		Credits
MUS 190	Composition Lessons	6
MUS 198	Composition Seminar	3
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 111,112,113	Composition Techniques I	3
MUS 300	Piano	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	27

YEAR II		Credits
MUS 190	Composition Lessons	6
MUS 191,192,193	Electronic Music I	3
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 211,212,213	Composition Techniques II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2

Total	24
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YEAR III		
MUS 190	Composition Lessons	6
MUS 291,292,293	Electronic Music II	3
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 341	F & A*: Medieval/Renaissance	1
MUS 342	F & A: Baroque	1
MUS 343	F & A: Classical	1
MUS 311,312,313	Composition Techniques III	3
MUS 317,318,319	Orchestration (includes instrumental techniques)	3
MUS 417,418,419	Instrumental Conducting	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2

Total	33
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*Form and analysis.

YEAR IV		
MUS 190	Composition Lessons	6
MUS 599	Composition Recital	3
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 411,412,413	Composition Techniques IV	3
MUS 344	F & A*:Romantic	1
MUS 345	F & A: Modern	1
MUS 346	F & A: Contemporary	1
MUS 599	Composition Recital	3
MUS 599	Intensive Arts Projects	2

Total	29
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Piano as assigned by the major teacher.	0
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A minimum of three terms of Cantata Singers is required.	3
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ARTS DIPLOMA TOTAL	116
(General Studies)	36
B.M. DEGREE TOTAL	152

*Form and analysis.

GUITAR

Minimum Music Credits: 112

YEAR I		Credits
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21
YEAR II		
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21
YEAR III		
MUS 400	Major (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 321,322,323	Guitar History and Literature	6
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		28
YEAR IV		
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 421,422,423	Guitar Pedagogy	6
MUS 491,492,493	Career Development Seminar	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		30
A minimum of six terms of guitar ensemble or chamber music is required.		6
Music Electives		6
ARTS DIPLOMA TOTAL		112
(General Studies)		36
B.M. DEGREE TOTAL		148

HARP

Minimum Music Credits: 112

		Credits
YEAR I		
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 300	Piano	3
MUS 565	Harp Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27
YEAR II		
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 300	Piano	3
MUS 565	Harp Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27
YEAR III		
MUS 400	Major (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 565	Harp Ensemble	3
MUS 361,362	Harp Literature	2
MUS 363	Harp Pedagogy	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		28
YEAR IV		
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 565	Harp Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27
Other Ensembles as assigned by the major teacher.		0
Music Electives		3
ARTS DIPLOMA Total		112
(General Studies)		36
B.M. DEGREE TOTAL		148

ORGAN

Minimum Music Credits: 115

		Credits
YEAR I		
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 300	Piano	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	24
YEAR II		
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 157,158,159	Accompanying	3
MUS 300	Piano (or harpsichord, if offered)	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	27
YEAR III		
MUS 400	Major (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 331,332,333	Organ Literature	3
MUS 414,415,416	Choral Conducting	3
or		
MUS 417,418,419	Instrumental Conducting	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	28
YEAR IV		
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 431,432,433	Church Music	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	27
A minimum of 6 terms of Cantata Singers is required-recommended for first year students.		6
Music Electives		3
ARTS DIPLOMA TOTAL		115
(General Studies)		36
B.M. DEGREE TOTAL		151

PERCUSSION

Minimum Music Credits: 112

		Credits
YEAR I		
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 161,162,163	Drum Set Techniques	3
(Please note: This should be taken in the first or third year)		
MUS 567	NCSA Percussion Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27
YEAR II		
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 567	NCSA Percussion Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		24
YEAR III		
MUS 400	Major (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 567	NCSA Percussion Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		25
YEAR IV		
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 567	NCSA Percussion Ensemble	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27
A minimum of 6 terms of large-scale ensemble study is required-as assigned by the major teacher up to and beyond the minimum.		6
Music Electives		3
ARTS DIPLOMA TOTAL		112
(General Studies)		36
B.M. DEGREE TOTAL		148

PIANO

Minimum Music Credits: 110

		Credits
YEAR I		
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	3
MUS 599	Intensive Arts Projects	1
		2
	Total	21
YEAR II		
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208, 209	Keyboard II	3
MUS 157,158,159	Accompanying	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	24
YEAR III		
MUS 400	Major (includes studio class and junior recital)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 251	Keyboard Literature: Med./Ren.	1
MUS 252	Keyboard Literature: Baroque	1
MUS 253	Piano Literature: Classical	1
MUS 357	Piano Pedagogy	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	26
YEAR IV		
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 254	Piano Literature: Romantic	1
MUS 255	Piano Literature: Modern	1
MUS 256	Piano Literature: Contemporary	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	27
A minimum of six terms of chamber music is required-as assigned by the major teacher.		6
A minimum of three terms of Cantata Singers is required-recommended for first year students.		3
Music Electives		3
ARTS DIPLOMA TOTAL		110
(General Studies)		36
B.M. DEGREE TOTAL		146

SAXOPHONE

Minimum Music Credits: 105

		Credits
YEAR I		
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21
YEAR II		
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21
YEAR III		
MUS 400	Major (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 324,325	Saxophone Literature	2
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		24
YEAR IV		
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		24
A minimum of 12 credits of chamber music and/or large-scale ensemble study is required. The majority of these credits would be given for participation (as assigned by the major teacher) in the saxophone ensemble.		12
Music Electives		3
ARTS DIPLOMA TOTAL		105
(General Studies)		36
B.M. DEGREE TOTAL		141

STRINGS

Minimum Music Credits: 109

YEAR I		Credits
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2

Total	21
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YEAR II		Credits
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2

Total	21
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YEAR III		Credits
MUS 400	Major (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 568	Symphonic Repertoire (Strings, taken for three terms)	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2

Total	25
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YEAR IV		Credits
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 568	Symphonic Repertoire (Strings, taken for three additional terms)	3

OR

MUS 404,405,406	Graduate Preparatory Studies in Theory and Counterpoint	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2

Total	27
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A minimum of 12 credits of chamber music and/or large-scale ensemble study is required.	12
Assignments are made and/or approved by the major teacher up to and beyond the minimum.	

Music Electives	3
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(Please note: The violin faculty strongly recommends that violin students study viola in order to fulfill these required elective credits.)

ARTS DIPLOMA TOTAL	109
(General Studies)	36
B.M. DEGREE TOTAL	145

VOICE

Minimum Music Credits: 122

		Credits
YEAR I		
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 171	Stage Makeup for Singers	1
MUS 172	English Diction	1
MUS 174,175,176	Dance Movement	3
MUS 181,182,183	Keyboard for Singers	3
MUS 173	Introduction to Singing	1
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	30
YEAR II		
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 271,272	Italian Diction	2
MUS 177,178,179	Acting for Singers	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	26
YEAR III		
MUS 400	Major (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 281	Vocal Literature: Med./Ren.	1
MUS 282	Vocal Literature: Baroque	1
MUS 283	Vocal Literature: Classical	1
MUS 371,372	German Diction	2
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	27
YEAR IV		
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 284	Vocal Literature: Romantic	1
MUS 285	Vocal Literature: Modern	1
MUS 286	Vocal Literature: Contemporary	1
MUS 471,472,473	French Diction	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
	Total	30
A minimum of nine terms of Cantata Singers is required.		9
ARTS DIPLOMA TOTAL		122
(General Studies)		34-37
B.M. DEGREE TOTAL		156-159

WOODWINDS AND BRASS

Minimum Music Credits: 112

		Credits
YEAR I		
MUS 400	Major (includes studio class)	9
MUS 101,102,103	Ear Training I	3
MUS 104,105,106	Theory I	3
MUS 107,108,109	Keyboard I	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21
YEAR II		
MUS 400	Major (includes studio class)	9
MUS 201,202,203	Ear Training II	3
MUS 204,205,206	Theory II	3
MUS 207,208,209	Keyboard II	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		21
YEAR III		
MUS 400	Major (includes studio class)	9
MUS 308	Introduction to Form	1
MUS 241	Styles: Introduction to Styles	3
MUS 242	Styles: Baroque	3
MUS 243	Styles: Classical	3
MUS 528	Wind and Brass Repertoire (Taken for three terms)	3
MUS 217,218,219	Orchestration	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		28
YEAR IV		
MUS 400	Major (includes studio class and senior recital)	9
MUS 244	Styles: Romantic	3
MUS 245	Styles: Modern	3
MUS 246	Styles: Contemporary	3
MUS 491,492,493	Career Development Seminar	3
MUS 404,405,406	Graduate Preparatory Studies in Theory and Counterpoint (for students who intend to enter a graduate program only)	
OR	Music Electives	3
MUS 390	Performance Attendance	1
MUS 599	Intensive Arts Projects	2
Total		27
A minimum of 12 credits of chamber music and/or large-scale ensemble study is required.		12
Assignments are made and/or approved by the major teacher up to and beyond the minimum.		
Music Electives		3
ARTS DIPLOMA TOTAL		112
(General Studies)		36
B.M. DEGREE TOTAL		148

COLLEGE COURSE DESCRIPTIONS

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the School of Music office.

MUS 099 Basic Fundamentals of Music (No Credit)

To prepare students deficient in these skills for entry into college-level courses. Course provides a basis for future ear training, theory and keyboard studies. There is a three-term limit in MUS 099, after which time the student must pass an examination to enter the college-level courses and remain at NCSA. College students who are placed to register in MUS 099 may be required to extend their course of study beyond the normal four years.

MUS 100 Applied Music Lessons for Matriculated Students Outside the School of Music (1 Credit per Term) (1/2 hour per week)

The School of Music makes available to majors of the other arts schools private instruction in composition, voice or on instruments. Prerequisite: permission of the instructor, approval of the dean and an additional fee.

MUS 101,102,103 Ear Training I (1 Credit per Term)

Singing of tonal melodies; performance of rhythmic drills; clef reading; singing and spelling of major and minor scales, church modes, triads and intervals; and sight-singing and melodic, rhythmic and harmonic dictations.

MUS 104,105,106 Theory I (1 Credit per Term)

Brief outline of Western music history, intervals, major and minor scales, triads, seventh chords, harmonic analysis, melodic analysis, basic four-part writing and simple forms.

MUS 107,108,109 Keyboard I (1 Credit per Term)

Major and minor scales, major and minor chord progressions, simple root position figured bass, introduction to alto and tenor clefs, study of small piano pieces and some improvisation using specific harmonic plans. Piano and organ majors also begin three-part and simple four-part open score reading.

MUS 111,112,113 Composition Techniques I (1 Credit per Term)

Techniques of music calligraphy; study of small part forms, modes and other scale forms; and survey of 20th century melodic, harmonic, and rhythmic techniques. Compositional drills in each unit.

MUS 114,115,116 Jazz Improvisation (1 Credit per Term)

Provides students with the aural, technical and theoretical skills required for jazz improvising. In addition, students learn a minimum of jazz repertoire.

MUS 117 Composition for Non-Composition Majors (1 Credit per Term)

Private composition lessons for non-composition majors. Limited enrollment. Prerequisite: Permission of the instructor and approval of the dean.

MUS 157,158,159 Accompanying (1 Credit per Term)

Class meetings and private coaching in addition to study of all periods of piano chamber works. Basic principles of instrumental accompanying are covered with emphasis on sight-reading, techniques of adapting orchestral reductions and development of flexible performance skills. Prerequisite: three terms of MUS 400 (piano) or permission of the instructor.

MUS 161,162,163 Drum Set Techniques (1 Credit per Term)

Study of various drum set techniques currently in use in commercial and pop/rock fields through applied music approach on the drum set playing the music itself.

MUS 171 Introduction to Stage Make-up for Singers (1 Credit per Term)

An introduction to stage make-up with an emphasis placed on the needs of the operatic singer.

MUS 172 Vocal Diction/English (1 Credit per Term)

Study of principles of diction for singers. Phonetics and sound production as applied to singing in English.

MUS 173 Introduction to Singing (1 Credit per Term)

Study of the physical principles of voice production, use of practice time, selective methods of memorization, daily organizational skills and time management procedures, introduction to the NCSA library facilities and resources, introduction to recordings of vocal artists (past and present), and an exploration of interpersonal relationships.

Prerequisite: MUS 172.

MUS 174,175,176 Dance/Movement for Singers (1 Credit per Term)

Basic dance technique to familiarize the student with the fundamentals of body movement and coordination as well as basic dance terms and forms.

MUS 177,178,179 Acting for Singers (1 Credit per Term)

Basic acting technique to familiarize the student with stage movement and character development. Prerequisites: MUS 101-109 and MUS 174,175,176

MUS 181,182,183 Keyboard for Singers (1 Credit per Term)

The study of piano with the objective of providing the singer with the ability to play simple vocal accompaniments.

MUS 190 Composition Lessons (2 Credits per Term)

Private instruction in original composition including critique and specialized studies related to composition.

MUS 191,192,193 Electronic Music I (1 Credit per Term)

An introduction of the materials used in electronic music and the techniques and equipment that are employed to transform and organize these materials into compositions; the relation of electronic music to established music concepts. Prerequisite: Permission of the instructor

MUS 198 Composition Seminar (1 Credit per Term)

Composition seminar for first year majors: emphasizes additional aspects of composition plus current musical trends and activities locally and internationally.

MUS 199 Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 200 Non-Required Secondary Instrument (1 Credit per Term)

A student may elect to study an instrument other than his or her major instrument. Prerequisites: permission of the instructor, the student's major teacher and the dean. Requires an additional fee.

MUS 201,202,203 Ear Training II (1 Credit per Term)

Continuation of MUS 101,102,103 on a more advanced level with the addition of singing and spelling seventh chords and singing and playing of Bach chorales in open score. Prerequisite: MUS 101,102,103.

MUS 204,205,206 Theory II (1 Credit per Term)

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisite: MUS 104,105,106.

MUS 207,208,209 Keyboard II (1 Credit per Term)

Work with c clefs, open score reading, more advanced harmonic progressions and figured base lines which utilize inversions. Piano and organ majors also sight-read vocal literature. Prerequisite: MUS 107,108,109.

MUS 211,212,213 Composition Techniques II (1 Credit per Term)

Detailed study of 9th, 11th, 13th chords, and 20th-century harmonic structures with compositional exercises in each unit of study; variation forms from ground motive through theme and variations, passacaglia and chaconne; rondo forms. Prerequisite: MUS 111,112,113.

MUS 214,215,216 Jazz Arranging (1 Credit per Term)

Arranging techniques in the jazz/commercial style from rhythm section to full jazz band. Study includes basic instrumentation and transposition, chord voicings, harmonization of melody, jazz counterpoint, and background writing and scoring techniques for big band. Prerequisites: MUS 114,115,116 and the permission of the instructor.

MUS 217,218,219 Orchestration for Non-Composers (1 Credit per Term)

A study of orchestral instruments and their use in various styles of orchestral literature. Basic concepts of sound production, tone color, range, blending and balancing. Analysis of scores, written projects and performances. Prerequisites: MUS 201-209.

Style and Literature Courses (3 Credits per Term)

MUS 241 Introduction to Styles and Literature of Music

MUS 242 Style and Literature of the Baroque Period

MUS 243 Style and Literature of the Classical Period

MUS 244 Style and Literature of the Romantic Period

MUS 245 Style and Literature of the Modern Period

MUS 246 Style and Literature of the Contemporary Period

Lectures in the history, styles and aesthetics of the various periods. Performance practice will be given special emphasis. Prerequisites: MUS 201-209.

Piano Literature Courses (1 Credit per Term)

MUS 251 Piano (Keyboard) Literature: Medieval/Renaissance Period

MUS 252 Piano (Keyboard) Literature: Baroque Period

MUS 253 Piano Literature: Classical Period

MUS 254 Piano Literature: Romantic Period

MUS 255 Piano Literature: Modern Period

MUS 256 Piano Literature: Contemporary Period

Survey of the piano works of the major composers of each stylistic period with detailed analysis and performance of representative masterpieces. Prerequisites: MUS 201-209. Corequisites: Related Style and Literature Courses.

MUS 257,258,259 Advanced Accompanying (1 Credit per Term)

Continuation of MUS 157,158,159 on an advanced level. Prerequisite: MUS 157,158,159.

MUS 271,272 Vocal Diction/Italian (1 Credit per Term)

Introduction to Italian phonetics, mastery of the international phonetic alphabet as it applies to Italian. Study of principles of diction for singers. Phonetics and sound production as applied to singing in Italian. Prerequisites: MUS 172 and MUS 173.

MUS 274 Intermediate Stage Makeup for Singers (1 Credit Per Term)

A stage make-up course for singers that develops the students abilities to create operatic characters through the use of make-up, hairpieces, prosthetics.

Vocal Literature Courses (1 Credit per Term)

MUS 281 Vocal Literature: Medieval/Renaissance Period

MUS 282 Vocal Literature: Baroque Period

MUS 283 Vocal Literature: Classical Period

MUS 284 Vocal Literature: Romantic Period

MUS 285 Vocal Literature: Modern Period

MUS 286 Vocal Literature: Contemporary Period

A survey of vocal literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building. Prerequisites: MUS 201-209. Corequisites: Related Style and Literature Courses.

MUS 291,292,293 Electronic Music II: Independent Projects (1 Credit per Term)

Study of advanced technique in both analog and digital synthesis. Students will undertake special projects involving both sound synthesis and traditional acoustic instruments. Composition majors have priority but depending on available space, others may enroll with permission from instructor. Prerequisites: MUS 191,192,193; permission of instructor.

MUS 299 Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 300 Required Secondary Instrument (1 Credit per Term)

Students majoring on certain instruments and in composition are required to study a second instrument (usually piano) as an indispensable part of the learning process in the study of the major subject. Consult the requirements for each major.

MUS 301,302,303 Ear Training III (1 Credit per Term)

Continuation of MUS 201,202,203 on an advanced level. Prerequisite: MUS 201,202,203.

MUS 308 Introduction to Form (1 Credit per Term)

A study of the principles of form and structure; thematic, tonal and rhythmic organization; and basic genres from common practice period. Prerequisite: MUS 201-209.

MUS 311,312,313 Composition Techniques III (1 Credit per Term)

Contrapuntal studies (18th century and beyond), composing in fugal forms; study of large forms; sonata and its variants. Prerequisite: MUS 211,212,213.

MUS 317,318,319 Orchestration for Composers (1 Credit per Term)

Detailed study of instrumentation, orchestration, history of orchestration, survey and acoustics as applied to the orchestral instruments. Study on a string, wind, brass and percussion instrument with an advanced instrumentalist who is registered for the Pedagogy of Music Elective under faculty supervision.

MUS 321,322,323 Guitar History and Literature (2 Credits per Term)

Survey of important solo and ensemble literature for the guitar from the Renaissance through Contemporary periods. Social history and physical development of the guitar. Transcription of early tablatures.

MUS 324,325 Saxophone Literature (1 Credit per Term)

A survey of important works (solo and in combination with other instruments, including orchestra) for the saxophone, from the invention of the saxophone in 1845 to the present.

MUS 331,332,333 Organ Literature and History (1 Credit per Term)

Principles of organ design and construction. Rudiments of temperament and tuning. History of development of the organ. Study of literature for organ from pre-Baroque through Contemporary Period.

Form and Analysis Courses (1 Credit per Term)

MUS 341 Form and Analysis of the Medieval and Renaissance Periods

MUS 342 Form and Analysis of the Baroque Period

MUS 343 Form and Analysis of the Classical Period

MUS 344 Form and Analysis of the Romantic Period

MUS 345 Form and Analysis of the Modern Period

MUS 346 Form and Analysis of the Contemporary Period

A study of the basic musical forms of each period; analysis of representative works with emphasis on how to perform these in relation to the form and stylistic features. Prerequisite: MUS 201-209. Corequisites: Related Style and Literature Courses.

MUS 357 Piano Pedagogy (1 Credit per Term)

Seminar style exploration of methods of teaching early piano studies and the available music and exercise books and methods for the student to use.

MUS 361,362 Harp Literature (1 Credit per Term)

A survey of the literature for the harp (solo and with other instruments, including orchestra) from Renaissance through Contemporary periods.

MUS 363 Harp Pedagogy (1 Credit per Term)

Study of effective teaching techniques for teaching basic harp studies to students. Prerequisite: MUS 361,362.

MUS 371,372 Vocal Diction/German (1 Credit per Term)

Introduction to German phonetics, mastery of the international phonetic alphabet as it applies to German. Study of principles of diction for singers. Phonetics and sound production as applied to singing in German. Prerequisites: MUS 271,272 and MUS 273.

MUS 374,375,376 Opera Singers' Lab (1 Credit per Term)

Acting and stage movement techniques adapted to the requirements of operatic singing. Preprofessional training in role selection and preparation, audition techniques. Prerequisites: MUS 174-176, MUS 177-179 and permission of the instructor.

MUS 381,382,383 Opera Literature (1 Credit per Term)

A performance laboratory dealing with major opera scores from the Baroque to the present. Prerequisites: MUS 201-209, MUS 308 and permission of the instructor.

MUS 390 Performance Attendance (3 Terms/1 Credit per Year)

Required of all music students. Attendance at a minimum of three School of Music Performance Series (SMPS) concerts per term (nine per year) and weekly attendance at Performance Hour. In addition to required attendance, students may be required to submit a written critique to his or her major teacher.

MUS 398 Special Topics in Music I

The School of Music offers a variety of courses on topics of special interest. The school makes every attempt to respond to both faculty and student interest in the formulation and scheduling of such courses. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the Dean.

MUS 399 Independent Study

Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 400 Private Instruction (3 Credits per Term)

Private instruction (one hour per week) on major instrument or voice. This also includes the required studio class. Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular major study, such as reed-making for oboists.

MUS 401,402,403 Ear Training IV (1 Credit per Term)

Continuation of MUS 301,302,303 on an advanced level. Prerequisite: MUS 301,302,303.

MUS 404,405,406 Graduate Preparatory Studies in Theory and Counterpoint (1 Credit per Term)

Detailed study of harmony from the Baroque through the late Romantic periods, with emphasis on strict four-part writing, piano texture writing and harmonic analysis. Study of 16th century two- and three-part writing and 18th century two- through four-part writing. Emphasis in these studies is on the skills required to pass graduate school harmony and counterpoint placement exams.

MUS 411,412,413 Composition Techniques IV (1 Credit per Term)

Vocal and choral composition techniques and contrapuntal practice (once a week); laboratory work in studio techniques, film and classical theatre techniques, electronic music and video sync (twice a week).

MUS 414,415,416 Choral Conducting (1 Credit per Term)

Study of the basic conducting techniques pertinent to choral singing. Choral diction, phrasing, articulation and blend. Laboratory conducting sessions with School of Music vocal/choral ensembles. Prerequisite: six terms of MUS 576 or permission of the instructor.

MUS 417,418,419 Instrumental Conducting (1 Credit per Term)

Study of the basic conducting techniques pertinent to instrumental performance. Instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles. Prerequisite: completion of at least two courses from among the MUS 241-246 series.

MUS 421,422,423 Guitar Pedagogy (2 Credits per Term)
Study of the psychological and physical aspects of teaching the guitar. Survey of important guitar methods and materials. Application to classroom and studio teaching.

MUS 431,432,433 Church Music (1 Credit per Term)
Seminar/performance class exploration of the following: liturgical improvisation, hymn playing, anthem accompaniment, console conducting, contrasting liturgies, chant conducting and accompaniment, etc.

MUS 455 Vocal Literature for Pianists (1 Credit per Term)
Study, preparation and performance of literature for voice and piano from the pianist's point of view. Style concepts from early Italian forms, German lieder, French art song, and contemporary repertoire. Analysis of problems in language, breathing, phrasing, and accompanying techniques. Prerequisites: MUS 201-209 and MUS 157-9.

MUS 458 Dance Accompanying (1 Credit per Term)
A study of rhythmic concepts, improvisation techniques and repertoire appropriate for effective dance accompaniment. Laboratory work in the School of Dance. Prerequisites: six terms of Music 400 (Piano), permission of the instructor and approval of the dean.

MUS 471,472,473 Vocal Diction/French (1 Credit per Term)
Introduction to French phonetics, mastery of the international phonetic alphabet as it applies to French. Study of principles of diction for singers. Phonetics and sound production as applied to singing in French. Prerequisites: MUS 371,372 and MUS 373.

MUS 491,492,493 Career Development Seminar (1 Credit per Term)
An introduction to the "business" side of the music profession. Discussions revolve around issues such as resumes, publicity photos, finding management, dealing with contracts, taxes, etc. This course is designed for students who are in their final year of study at NCSA.

MUS 494 Mock Auditions (1 Credit per Term)
Re-creation of orchestral auditions. Procedures in preparation for professional auditions.

MUS 497 Pedagogy and Materials (1 Credit per Term)
Students will review and evaluate materials and explore teaching techniques with specialist teachers to provide a working knowledge of the instructional literature and teaching of specific individual instruments. Prerequisites: participation is by invitation with the permission of the instructor and the approval of the dean.

MUS 498 Special Topics in Music II
Continuation of MUS 398 on an advanced level. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 499 Independent Study
Independent study in the form of performance, research or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 500 Private Lessons for Non-Matriculated Students (Special Students) (4 Credits per Term)
In addition to private instruction in instruments, voice or composition, special students other musical needs are assessed by studio faculty and thereupon assigned appropriate independent studies in areas such as theory, ear training, orchestral repertoire, etc. Whereas these studies are included in the overall curriculum for a full-time student, studio faculty provide this instruction on an independent study basis for special students during the individual weekly lesson. The student, in addition, may attend the instructor's weekly studio class. Prerequisites: Permission of the instructor, approval of the dean and a special student fee.

MUS 504 Reading Jazz Ensemble (1 Credit per Term)
Study in rhythm, counting, sight-reading, and interpretation of jazz style in the jazz and commercial music area.

MUS 505 Jazz Ensemble (1 Credit per Term)
Preparation and public performance of works for large and small ensemble utilizing arrangements and improvisation. Performances on and off-campus. Prerequisite: audition/assignment.

MUS 506 Premiere Ensemble (1 Credit per Term)

Preparation and public performance with the members of the professional ensembles in residence at NCSA under the supervision of these faculty members. This would also include any future professional affiliate which might exist in the School of Music. The number of hours and credits will vary according to the nature and the scope of the project.

Prerequisite: audition/assignment.

MUS 507 SACE - School of the Arts Contemporary Ensemble (1 Credit per Term)

Preparation and public performance of new music. Instrumental and/or vocal combinations vary from piece to piece.

MUS 508 Orchestra (NCSA Symphony Orchestra) (1 Credit per Term)

Preparation and public performance of representative works from the symphonic literature, including opera and dance. Performances on and off-campus. To initiate instrumentalists to a broad spectrum of orchestral literature and to develop sight-reading abilities. Prerequisite: audition/assignment.

MUS 509 Chamber Music (1 Credit per Term)

Study, preparation and performance of representative works from the chamber music repertoire. Prerequisite: audition/assignment.

MUS 520 Novecento (1 Credit per Term)

Preparation and public performance of 20th century classics. Instrumental and/or vocal combinations vary from piece to piece.

MUS 521 Guitar Ensemble (1 Credit per Term)

Preparation and public performance of works for more than one guitar or guitar with other instruments. Prerequisite: audition/assignment.

MUS 525 Saxophone Ensemble (1 Credit per Term)

Preparation and public performance of a wide variety of literature for saxophone ensembles. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 526 Wind Ensemble (1 Credit per Term)

Preparation and public performance of representative works for wind ensemble. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 527 Brass Ensemble (1 Credit per Term)

Preparation and public performance of representative works for brass ensemble. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 528 Symphonic Repertoire for Woodwinds and Brass (1 Credit per Term)

The study of the major literature of the respective instruments with an emphasis upon the materials most frequently utilized in the development of skills and techniques of successful auditioning.

MUS 565 Harp Ensemble (1 Credit per Term)

Preparation and performance of music which utilizes more than one harp. Prerequisite: audition/assignment.

MUS 567 Percussion Ensemble (1 Credit per Term)

Preparation and public performance of a wide variety of contemporary percussion music. Performances on- and off-campus. Prerequisite: audition/assignment.

MUS 568 Symphonic Repertoire (Strings) (1 Credit per Term)

Study of standard orchestra repertoire, including ballet and opera, by instrument (violin, viola, cello and bass) with emphasis on style and technical problems.

MUS 575 Opera Workshop (1 Credit per Term)

Preparation and public performance of fully-staged opera productions in cooperation with the School of Design and Production. Workshop productions of opera scenes from several operas with students learning a variety of roles. Prerequisite: audition/ assignment.

MUS 576 Cantata Singers (1 Credit per Term)

Preparation and performance of choral works from the Renaissance through the Modern period for unaccompanied chorus and chorus with instruments. Performances on- and off-campus. This ensemble also is open to members of the community by audition. Prerequisite: audition/assignment.

MUS 578 Vocal Ensemble (1 Credit per Term)

Preparation and public performance of chamber vocal music from all of vocal literature. Prerequisite: audition/assignment.

MUS 590 Studio Class for Non-Music Majors and Non-Matriculated Students (Special Students) (1 Credit per Term)

Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular major study, such as reed-making for oboists. Special students who wish to attend these sessions may register in this course. Prerequisites: permission of the instructor, approval of the dean and a special student fee.

MUS 599 Special Performance Projects

In response to faculty and student interest, the School of Music periodically offers special courses devoted to the performance of unique or unusual repertoire or other performance projects outside the regular program. The number of hours and credits varies according to the nature and length of the project. Prerequisites: permission of the instructor and approval of the dean.

MUS 599 Intensive Arts Projects (2 Credits per Term)

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies, however inter-disciplinary interests may be considered. Students must enroll in the course each Fall term they are in attendance. The course is graded "pass/fail".

MUS 599 Composition Recital (3 Credits per Term)

Senior composition recital: including manuscript preparation, rehearsal and production. Prerequisite: Permission of the instructor.

MASTER OF MUSIC GRADUATE CURRICULA

The residency requirement for the Master of Music is one year as a full-time student. A full-time graduate student is one who is enrolled for a minimum of six graduate credits per term.

The theory area will be able to require remedial theory and ear-training courses for entering graduate students as a result of the theory placement examination. Other remedial course work may be mandated by the Director of Graduate Studies.

All incoming graduate students who are not graduates of the School must take a theory and ear training examination before completing their first graduate registration. A North Carolina School of the Arts college graduate who enters the graduate program within a year after his/her graduation and has at least a B average in theory courses will be exempt from the theory placement test. All other graduates of the School must take the examination.

Graduate students are expected to perform for all departmental juries. The determination of length and the scheduling will be decided by the individual area. Authorization to perform a graduate recital must be received in advance from the departmental jury held in the term before the recital is to be given.

Only a final course grade of B or A in graduate level courses will count for graduate degree credit.

Master of Music in Chamber Music Performance

YEAR I		Credits
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 609	Chamber Music Major Component	12
MUS 641,642,643	Graduate Seminar (I)	6
MUS 690	Graduate Performance Requirements	3
MUS 599	Intensive Arts Projects	2
Total		35
YEAR II		
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 609	Chamber Music Major Component	12
MUS 690	Graduate Performance Major Component	3
MUS 741,742,743	Graduate Seminar (II)	6
MUS 599	Intensive Arts Projects	2
Total		35
GRAND TOTAL		70

Master of Music in Conducting

YEAR I		Credits
MUS 600	Applied Conducting	12
MUS 615	Conducting Major Component (Includes attending rehearsals and conducting some rehearsals as required by major teacher)	6
MUS 610	Instrumental Techniques (1 YEAR study of string techniques)	3
MUS 641,642,643	Graduate Seminar I	6
MUS 604,605,606	Score Reading I	3
MUS 699	Special Performance Project: Conducting (Two ensemble performances as assigned by major teacher)	3
MUS 599	Intensive Arts Projects	2
Total		35
YEAR II		
MUS 600	Applied Conducting	12
MUS 615	Conducting Major Component (Includes attending rehearsals and conducting some rehearsals as required by major teacher)	6
MUS 610	Instrumental Techniques (1 year study of wind or brass techniques)	3
MUS 704,705,706	Score Reading II	3
MUS 741,742,743	Graduate Seminar II	6
MUS 699	Special Performance Project: Conducting (Two ensemble performances as assigned by major teacher)	3
MUS 599	Intensive Arts Projects	2
Total		35
GRAND TOTAL		70

Master of Music in Guitar

YEAR I		Credits
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 620	Guitar Pedagogy Projects	6
MUS 641,642,643	Graduate Seminar (I)	6
MUS 699	Special Performance Projects: Chamber music or accompanying	3
MUS 699	Special Performance Projects: Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
YEAR II		
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 720	Guitar History and Literature Project	6
MUS 699	Special Performance Projects: Chamber music or accompanying	3
MUS 741,742,743	Graduate Seminar (II)	6
MUS 699	Special Performance Projects: Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Master of Music in Piano

The student will be required to play a recital each year. The recital must demonstrate the student's ability to perform effectively in a variety of musical styles. The student will also be required to perform two concerti, one classical and one Romantic or contemporary work.

YEAR I		Credits
MUS 600	Applied Lessons - Major Instrument (Includes Studio Class)	12
MUS 699	Special Performance Project: Chamber music or accompanying as assigned by major teacher	9
MUS 641,642,643	Graduate Seminar (I)	6
MUS 699	Special Performance Project: Recital and Concerto Requirement	3
MUS 599	Intensive Arts Projects	2
Total		32
YEAR II		
MUS 600	Applied Lessons - Major Instrument (Includes Studio Class)	12
MUS 699	Special Performance Project: Chamber music or accompanying as assigned by major teacher	9
MUS 741,742,742	Graduate Seminar (II)	6
MUS 699	Special Performance Project: Recital and Concerto Requirement	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Master of Music in Opera Performance

YEAR I		Credits
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 675	Opera Major Component	12
MUS 641,642,643	Graduate Seminar (I)	6
MUS 671	Stage Make-up for Singers	1
MUS 690	Graduate Performance Projects: Recital	3
MUS 599	Intensive Arts Projects	2
Total		36
YEAR II		
MUS 600	Applied Lesson (Includes Studio Class)	12
MUS 675	Opera Major Component	12
MUS 681,682,683	Opera Literature	6
MUS 690	Graduate Performance Projects: Recital	3
MUS 741,742,743	Graduate Seminar (II)	6
MUS 599	Intensive Arts Projects	2
Total		41
GRAND TOTAL		77

Master of Music in Organ

YEAR I		Credits
MUS 600	Applied Lessons - Major Instrument	12
MUS 699	Chamber Music or Professional Performance	6
MUS 631,632,633	Organ Performance Practice in 17th and 18th Centuries	6
MUS 641,642,643	Graduate Seminar (I)	6
MUS 699	Special Performance Project: Recital	3
MUS 599	Intensive Arts Projects	2
Total		35
YEAR II		
MUS 600	Applied Lessons - Major Instrument	12
MUS 699	Special Performance Project: Chamber Music or Professional Performance	6
MUS 634,635,636	Organ Literature	6
MUS 741,742,743	Graduate Seminar (II)	6
MUS 699	Special Performance Project: Recital	3
MUS 599	Intensive Arts Projects	2
Total		35
GRAND TOTAL		70

Master of Music in Percussion

The student will be required to play a recital each year. Orchestra may be required at the discretion of the major teacher.

YEAR I		Credits
MUS 600	Applied Lessons—Major Instrument (Includes studio class)	12
MUS 699	Special Performance Project: Percussion Ensemble	9
MUS 641,642,643	Graduate Seminar (I)	6
MUS 699	Special Performance Project: Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
YEAR II		
MUS 600	Applied Lessons—Major Instrument (Includes studio class)	12
MUS 699	Special Performance Project: Percussion Ensemble	9
MUS 741,742,743	Graduate Seminar (II)	6
MUS 699	Special Performance Project: Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Master of Music in Violin, Viola, Violoncello and Double Bass

The student will be required to play a recital each year. Each recital must demonstrate the student's ability to perform effectively in a variety of musical styles. Each recital must contain a major concerto and a major sonata. Thirty-six (36) hours per year of NCSA Orchestra may be required at the discretion of the major teacher and the conductor of the orchestra. The obligation for each year will be determined at the beginning for the Fall term.

YEAR I		Credits
MUS 600	Applied Lessons - Major Instrument (Includes Studio Class)	12
MUS 699	Special Performance Project: Chamber music or Professional Orchestra Playing	6
MUS 668	Symphonic Repertoire	3
MUS 641,642,643	Graduate Seminar (I)	6
MUS 699	Special Performance Project: Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
YEAR II		
MUS 600	Applied Lessons - Major Instrument (Includes Studio Class)	12
MUS 699	Special Performance Project: Chamber music or Professional Orchestra Playing	6
MUS 668	Symphonic Repertoire	3
MUS 741,742,743	Graduate Seminar (II)	6
MUS 699	Special Performance Project: Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

Master of Music in Vocal Accompanying and Coaching

YEAR I		Credits
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 650	Accompanying/Coaching Major Component	12
MUS 241,242,243	Graduate Seminar (I)	6
MUS 690	Graduate Performance Projects	3
MUS 599	Intensive Arts Projects	2
Total		35
YEAR II		
MUS 600	Applied Lessons (Includes Studio Class)	12
MUS 650	Accompanying/Coaching Major Component	12
MUS 681,682,683	Opera Literature	6
MUS 690	Graduate Performance Projects	3
MUS 741,742,743	Graduate Seminar (II)	6
MUS 599	Intensive Arts Projects	2
Total		41
GRAND TOTAL		76

Master of Music in Winds and Brass Instruments

(Flute, Oboe, Clarinet, Bassoon, Saxophone, Horn, Trumpet, Trombone and Tuba)

The student will be required to play a recital each year, which must include a memorized major concerto.

Orchestra may be required at the discretion of the major teacher.

YEAR I		Credits
MUS 600	Applied Lessons - Major Instrument (Includes Studio Class)	12
MUS 699	Special Performance Project: Chamber music	9
MUS 641,642,643	Graduate Seminar (I)	6
MUS 699	Special Performance Project: Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
YEAR II		
MUS 600	Applied Lessons - Major Instrument (Includes Studio Class)	12
MUS 699	Special Performance Project: Chamber music	9
MUS 741,742,743	Graduate Seminar (II)	6
MUS 699	Special Performance Project: Recital	3
MUS 599	Intensive Arts Projects	2
Total		32
GRAND TOTAL		64

GRADUATE REGULATIONS

1. The following must occur before a graduate student is officially admitted to the program: A recommendation in writing from the Area Committee and/or major teacher must be sent to the Graduate Committee. The application will be reviewed by the Graduate Committee. With their approval, a recommendation to that effect will be signed by the Director of Graduate Studies and the application will then be sent to the Dean of the School of Music for final approval.
2. Graduate students are expected to perform for all departmental juries. The determination of length and the scheduling will be decided by the individual area. Authorization to perform a graduate recital must be received in advance from the department jury held in the term before the recital is to be given.
3. Only a final course grade of B or A in graduate level courses will count for graduate degree credit.
4. Before a MM degree is awarded an official warrant must be signed by: the Major teacher, Director of Graduate Studies and the Dean of the School of Music; it will then be sent to the Registrar of the North Carolina School of the Arts.
5. A North Carolina School of the Arts college graduate who enters the graduate program within a year after his/her graduation and has at least a B average in theory courses will be exempt from the theory placement test. All other graduates of NCSA must take the examination.
6. The theory area will be able to require remedial theory and eartraining courses for entering graduate students as a result of the theory placement examination. Other remedial course work may be mandated by the Director of Graduate Studies.
7. The residency requirement for the Master of Music degree is one year as a full-time student. A full-time graduate student is one who is enrolled for a minimum of six graduate credits per term.

GRADUATE COURSE DESCRIPTIONS

MUS 600 Applied Lessons (4 Credits per Term)

Advanced study of major instrument. A one-hour lesson per week plus studio class.

MUS 604,605,606 Score Reading I (1 Credit per Term)

Fundamentals of score reading. Reading and sight singing from open score - to the level of a late string quartet by Haydn or Mozart.

MUS 609 Chamber Music Major Component (4 Credits per Term)

Three one-hour coachings/classes per week and ensemble rehearsals as required.

MUS 610 Instrumental Techniques (1 Credit per Term)

One year (3 terms) study of string or wind/brass techniques. The instruction will be given by an advanced student of the instrument enrolled in a pedagogy course supervised by that student's major teacher.

MUS 615 Conducting Major Component (2 Credits per Term)

Attendance at specific undergraduate and graduate courses as arranged by the major teacher. This will allow the graduate conducting student to gain exposure to vital knowledge outside of the undergraduate major.

MUS 617 Graduate Composition Study (1 Credit per Term)

Private composition lessons for students on the graduate level. These will be given on a weekly basis. Prerequisite: Permission of the instructor.

MUS 620 Guitar Pedagogy Major Component (2 Credits per Term)

In-depth study of the psychological, physical and creative aspects of teaching the guitar. Survey of important guitar methods, materials and didactic repertoire. Supervised classroom and studio teaching. Creation of lesson plans and course syllabi. Participation in MUS 421,422 423.

MUS 631,632,633 Organ Performance Practice in the 17th and 18th Centuries (2 Credits per Term)
The student will study historical treatises on such subjects as ornaments, improvised ornamentation, rhythmic alteration, tempo, national styles (French, English, German, Italian and Spanish), tuning and temperaments (they will tune different historic temperaments to discover what importance temperaments had on the literature of each period), pitch, and thorough bass. The course is practical in that the student will incorporate his/her study and discussion of the treatises in live performances of appropriate literature. Evaluation of the student's progress will include performance, papers and research, as well as written examinations.

MUS 634,635,636 Organ Literature (2 Credits per Term)
Principles of organ design and construction. Rudiments of temperament and tuning. History of development of the organ. Study of literature for organ from Pre-Baroque through Contemporary Period. Research and two papers will be required. Prerequisites: MUS 641,642,643.

MUS 641,642,643 Graduate Seminar I (2 Credits per Term)

MUS 741,742,743 Graduate Seminar II (2 Credits per Term)

A weekly two-hour seminar which, using music as the main text, focuses on form and analysis, performance research materials, music history, performance practice and theoretical aspects which directly relate to informed and sound performance concepts.

MUS 650 Accompanying/Coaching Major Component (4 Credits per Term)

Attendance at specific undergraduate courses for voice majors, ten hours per week of accompanying/observation in the NCSA voice studios, consultations with an assigned member of the voice faculty and attendance at a weekly two-hour class on accompanying.

MUS 668 Symphonic Repertoire (1 Credit per Term)

An advanced study of the orchestral repertoire, including ballet and opera by instrument (violin, viola, violoncello, and bass) with emphasis on style and technical problems.

MUS 671 Stage Makeup for Singers (1 Credit per Term)

An introduction to stage makeup with an emphasis placed on the needs of the operatic singer.

MUS 675 Opera Major Component (4 Credits per Term)

Five three-hour sessions of opera-related work per week, including coaching, staging, etc.

MUS 681,682,683 Opera Literature (2 Credits per Term)

A weekly two-hour course which traces opera from its earliest forms to the present day, with an emphasis on in-class performance.

MUS 690 Graduate Performance Projects (1 Credit per Term)

Chamber music: at least one public performance per term. Opera: performances on campus or as an apprentice with Piedmont Opera Theatre (a professional regional opera company). Vocal Accompanying and Coaching: at least one vocal recital per term.

MUS 699 Special Performance Projects

In response to faculty and student interest, the School of Music periodically offers special courses devoted to the performance of unique or unusual repertoire or other performance projects outside the regular program. The number of hours and credits varies according to the nature and length of the project. Prerequisites: Permission of the instructor and approval of the dean.

MUS 704,705,706 Score Reading II (1 Credit per Term)

Continuation of MUS 604,605,606 - to the level of classical symphony full score.

MUS 720 Guitar History and Literature Projects (2 Credits per Term)

Survey of literature for the guitar and lute from Renaissance through Contemporary periods. Social history and physical development of the guitar. Transcription of early tablatures. Study of contemporary notation and techniques. Research and performance of repertoire for individual interest. Participation in MUS 321,322,323.

MUS 599 Intensive Arts Projects (2 Credits per Term)

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies, however inter-disciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance at NCSA. The course is graded "pass/fail."

HIGH SCHOOL COURSE DESCRIPTIONS

MUS 000 Basic Fundamentals of Music Course provides a basis for future ear training, theory and keyboard studies. The elements of basic musicianship are introduced.

MUS 001,002,003 Ear Training I

Singing of tonal melodies; performance of rhythmic drills; clef reading; singing and spelling of major and minor scales, church modes, triads and intervals; sight-singing and melodic, rhythmic and harmonic dictations.

MUS 004,005,006 Theory I

Brief outline of Western music history, intervals, major and minor scales, triads, seventh chords, harmonic analysis, melodic analysis, basic four-part writing and simple forms.

MUS 007,008,009 Keyboard I

Major and minor scales, major and minor chord progressions, simple root position figured bass, introduction to alto and tenor clefs, study of small piano pieces and some improvisation using specific harmonic plans. Piano and organ majors also begin three-part and simple four-part open score reading.

MUS 011,012,013 Ear Training II

Continuation of MUS 001,002,003 on a more advanced level with the addition of singing and spelling seventh chords and singing and playing of Bach chorales in open score. Prerequisite: MUS 001,002,003.

MUS 014,015,016 Theory II

Continued study of chromatic harmony, four-part writing and harmonic analysis; basic counterpoint; larger forms; orchestral transposition and score reading. Prerequisite: MUS 004,005,006.

MUS 017,018,019 Keyboard II

Work with c clefs, open score reading, more advanced harmonic progressions and figured bass lines which utilize inversions. Piano and organ majors also sight-read vocal literature. Prerequisite: MUS 007,008,009.

MUS 400 Private Instruction

Private instruction (one hour per week) on major instrument, voice or composition. This also includes the required studio class (for composers, Composition Seminar). Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular major study, such as reed-making for oboists.

MUS 098 Introduction to North Carolina School of the Arts

For all new high school students, this required course is an extended orientation to the School: to academic, arts, and social aspects of the campus community. Pass/Fail.

MUS 599 Intensive Arts Projects

During the two-week period immediately following Thanksgiving break, students participate in special projects, classes, seminars and performances. Students are encouraged to pursue musical studies, however inter-disciplinary interests may be considered. Students must enroll in the course each fall term they are in attendance. The course is graded "pass/fail."

High school students may also receive permission to enroll in college-level courses. This is especially true of the ensemble offerings and chamber music.

SCHOOL OF MUSIC GENERAL INFORMATION

Curriculum Advising and Counseling

At regular intervals, the faculty and administration will meet with students regarding their progress and future plans. Students should feel free to call upon their music faculty adviser or the administration whenever questions, advice, or counseling needs arise.

Communications within School

The School of Music will maintain one official bulletin board in the Workplace. Please check the bulletin board on a daily basis and respond to messages immediately.

Official Bulletin Board (outside School of Music Office):

1. Announcements
2. School policies
3. Ensemble notices
4. Notices of guest artist appearances, master classes
5. Student messages
6. Performance calendar listings

A notebook will be maintained on the table in the waiting area in the School of Music office. This "Job Book" will list various employment opportunities, as well as upcoming competitions.

Scholarship Recipients

All merit scholarships are awarded with the proviso that you maintain a minimum G.P.A. of 3.0 in both your arts and academic courses. In addition, a grade of "A" must be maintained in your major area. Please note: Scholarships are not automatically renewable.

Placement, Grading and Retention, Invitation to Return and Readmission

Placement: Each new student will be placed at the appropriate level on the basis of the audition in the student's major and examinations in ear training, theory, and keyboard.

Evaluation: For the purpose of maintaining records for transfer and further study, the traditional A through F grading system is employed on the student's transcript.

Probation: Students are monitored for progress in their arts area each term. Any student who, in the judgment of the faculty and dean, is not demonstrating sufficient progress, may be placed on arts probation. Students who, at the end of the probation period, have not improved sufficiently to meet the standards for their program may not be invited to continue in the program. College students in a degree program must also meet the standards outlined for progress in their General Studies work.

Retention: A student may be placed on arts probation at any time at the recommendation of the major teacher and approval of the dean. Students who earn less than a 3.00 (B) average in Applied Music and/or who earn less than a 2.00 (C) average in music course work will be placed on arts probation. Arts probation may be extended up to three terms upon recommendation of the faculty and approval of the dean.

Invitation to Return: All students in the arts programs must be invited to return in order to continue in their arts program. Students who, in the judgment of the faculty, fail to demonstrate sufficient progress toward professional standards in the arts will not be invited to return.

Re-admission: Students who have terminated their enrollment at NCSA for any reason, including failure to be invited to continue in the program, must apply for readmission prior to being allowed to re-enroll. Such students must meet admission standards outlined for all entering students. A student whose enrollment has been interrupted for two years or more will, upon re-entry, be responsible for the program requirements outlined in the Bulletin in effect at the time of re-entry.

Attendance

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. An attendance record is kept by each teacher and reported to the music office. These records are considered in the end of term evaluation of the student. Excused absences are considered only on the basis of documented illness. All advance excused absences must be reported to and have the approval of the School of Music office nine (9) days prior to the intended absence. High school students must submit a written request from parents for any absence from classes that involve appointments with doctors, dentists, etc. Students who violate the attendance regulations will be referred to the assistant deans or dean, who will counsel and/or discipline the student. Students who miss class frequently must be prepared to receive a low or failing grade, or be advised to withdraw from that course.

Failure

Failure of a course in his or her applied area is grounds for dismissal of a student in the School of Music. In the event that a student in the School of Music fails any required music course other than in the applied area, he or she must enroll in the course a second time. Several required courses are designed as year-long courses, such as Ear Training and Theory. Failing a single term of such a course constitutes failure of the course for the entire year. A second failure in the same course will result in dismissal from the School of Music.

Drop/Add Procedures

To drop or add a course, follow the procedure outlined below:

1. Drop/add forms are available in the music office. Fill the form out properly. Note the deadline for drop/add or withdrawal.
2. You must have the signature of the teacher of the course.
3. Return the completed and signed form to Lynn Gordon, assistant to the dean, for her signature, after which it will be submitted to the registrar.

Forms will not be accepted without the teacher's signature, nor will they be accepted after the drop/add deadline, unless there are extenuating circumstances.

Each student is responsible for following the procedures for dropping, adding or withdrawing from a course.

Failure to follow the above procedures will result in:

1. A grade of "F" at the end of the term if you have not dropped the course for which you were registered (even though you did attend classes).
2. Not receiving a grade or credit for a course you have attended for which you have not registered (even though you did attend class).

The music office staff will not send drop/add forms to the registrar's office after the deadline. Grades will be given for all registered courses.

Each term the student will receive, from the registrar, a list of courses in which he/she is registered. Close examination is important to determine proper registration, as each student is responsible for seeing that he/she is properly registered for music courses he/she is taking.

Incomplete Course Work

Occasionally, because of personal, professional or other emergencies that may arise, a student may be unable to take final examinations or juries, or complete the final assignments for a course. In such cases a grade of "Incomplete" may be requested for one term so that the student may complete the work for the courses in which satisfactory

progress was being made at the time of request. The normal time limit to complete the work for a course in which a grade of "Incomplete" has been given is the end of the following term. However, an individual faculty member may designate an earlier deadline for making up the incomplete work. Failure to complete the course work by the end of the following term will result in a grade of "F" for the course.

Performance Attendance

The weekly Wednesday Performance Hour (2:00-2:50 p.m.) was established by the School of Music faculty as an important part of the educational program of the School. The Performance Hour contributes to the spirit of the School, provides a forum for students to perform in public before their peers and faculty, and creates the opportunity for the student body to hear a wide variety of music and to apply critical judgment to the composition and its performance. Attendance policies for this weekly event are very strict, and failure to complete MUS 390 requirements will keep a student from graduating. All requests to perform must be submitted to the music office no later than two weeks in advance, signed by a major teacher.

It is understood that no music activities of any kind will be scheduled during the Performance Hour.

In addition, every music student is required to attend three (3) School of Music Performance Series (SMPS) concerts per term in order to receive a passing grade in MUS 390.

Recital Scheduling

A sheet explaining the procedure for scheduling a recital is available from the School of Music secretary.

Performance on Campus

All requests must be submitted to the School of Music one month in advance of the performance. Program material must be included at this time. All requests and program material must be signed by the major teacher.

Rehearsal Space

Ensemble space for rehearsal use may be signed out in the music office. The music secretary will sign out rehearsal rooms between the hours of 2:30 - 3:30 p.m. Monday through Friday.

Performance Off-Campus

Official performances by student soloists, chamber ensembles and large ensembles are scheduled throughout the year by the School of Music. Five tour days are usually set aside each term, and students are excused from affected classes (not necessarily the entire day) if they are a part of an official School of Music touring event. The student must make it his or her business to find out what class work was missed, and all assignments must be completed.

Other non-School related performances scheduled by individual students may not conflict with the student's North Carolina School of the Arts responsibilities and must have approval of the student's major teacher and the dean of music. Applause jobs are not official touring events of the School of Music. The faculty decides who is eligible for Applause employment on the basis of a student's jury performance and his or her general school record.

Request for "Change of Teacher"

After a discussion first with a student's present teacher and then the proposed new teacher, a student must submit, in writing, his or her request for "Change of Teacher" to the dean of music, followed by a discussion with the dean. Approval is not automatic.

Intensive Arts Period

The two-week period immediately following the Thanksgiving break is reserved for special projects and events. All students are required to be in residence during this time. Details of the program are outlined during Fall Term.

Piano Maintenance

The piano technician for the School of Music maintains the School's pianos. The technician's studio is located on the first floor of the Gray Building. If there is a problem, please report it directly to the music office. Do not attempt to "fix" a piano yourself. Do not touch the strings or dampers. Do not write inside the piano for note identification. The technician should have ample notification for repair work and/or tuning prior to any scheduled performance. Please make these requests through the music office.

Harpsichord Use

The harpsichord cannot be moved without the prior approval of Lynn Gordon, assistant to the dean. In scheduling the use of the harpsichord for performance, you must first fill out a request form three weeks in advance of the performance. Forms are available in the music office.

Equipment

Chairs, stands, pianos, recording equipment, and miscellaneous materials used by the School of Music belong to the North Carolina School of the Arts and in turn to the state of North Carolina. Any theft or misuse of state property will be dealt with accordingly. Under state law, misuse (theft, arson, vandalism) of state property (equipment and facilities) constitutes a criminal act and the penalties for violation of this regulation can be severe.

Practice Rooms

Practice rooms are located on the ground level in both the Gray Building and the Workplace. Smoking, food and drink are not permitted in any practice or rehearsal room. This is considered MISUSE OF STATE PROPERTY and in violation of regulations. Misuse or abuse of state property, which includes pianos, will result in:

1. The student being asked to leave the practice room.
2. The student being asked to leave the School.
3. The student being reported to the state within the regulations of misuse of state property.

A student will be asked to leave the practice room for the following offenses:

1. Eating, drinking, or smoking in the practice room.
2. Improper use and care of the room, including the piano. Articles such as books, instruments, cases, etc., should not be placed on top of the piano.

PLEASE NOTE: As practice space is at a premium, any practice room left vacant for more than 10 minutes will be considered available even if someone's personal belongings have been left in the room.

School of Music Instruments

The School of Music owns instruments which may be borrowed with written permission of the faculty in that instrumental area. See the music secretary for instructions on how to sign out a School-owned instrument. The instruments ARE NOT to be used for outside employment. Personal use of School-owned instruments will result in a loss of this privilege.

Student Music Committee

The students of the School of Music maintain a committee which meets frequently with the dean. It is the duty of this committee to make suggestions and to voice concerns over matters affecting every aspect of the School. Whether you are an active committee member or not, you should feel free to offer ideas which might improve your NCSA experience. Selection of committee members will take place during the first few weeks of the Fall Term.

THE DIVISION OF GENERAL STUDIES

The primary mission of the North Carolina School of the Arts is to train young artists for professional careers in the performing arts. However, since its beginning, the School also has had a strong commitment to providing a sound, supporting curriculum of general studies to ensure the broader education of the artist. This concern was expressed most eloquently by Vittorio Giannini, NCSA's founding president, as he spoke of the plans for the School in 1963:

"It is not enough to be trained as an artist, but as an artist you will express yourself as a person, and the richer you are as a person the better your expression will be. So, in this framework, you will have academic study."

The program of the Division of General Studies offers young artists (grade 8 through college) the opportunity to broaden their perspective on themselves as individuals and as part of society. The General Studies curriculum focuses on those areas of the humanities and social and natural sciences which contribute to the general cultural and intellectual awakening of the individual. Particular attention is paid to the design of academic courses relevant to the arts-oriented student.

The size of the School permits, and the philosophy of the Division of General Studies encourages, individualized attention to the academic needs and dreams of students.

Administration

William L. Tribby, Dean (1979)

B.A. (English), Western Maryland College; M.A., Ph.D. (Dramatic Art), University of Iowa.

Peggy P. Dodson, Assistant Dean, High School (1988); Remedial and Testing Services (1984)

B.S., M.A.T., Salem College.

Nancy Goldsmith Leiphart, Assistant Dean, College (1988); Instructor of Italian (1975), Vocal Italian Diction (1984)

B.A., Boston University; M.A., Brown University; Ph.D., University of North Carolina-Chapel Hill. Middlebury College Scuola estiva. Interpreter for NCSA International Music Program, 1976, 1977, 1987, 1988. Fulbright Summer Seminar in Rome and Perugia, 1982; NEH Summer Seminar on Chaucer and Boccaccio, 1984; AATI Summer Seminar for Teachers of Italian, Siena, Italy, 1991. Staff Italian Diction Coach for Piedmont Opera Theatre (1985).

General Studies Faculty

Arthur Ballard, English and Social Studies (1968)

B.S., Concord College.

Gary W. Burke, Social Studies (1970)

B.A., Wake Forest University; M.A., New School for Social Research: Graduate Faculty of Political and Social Science.

Marilyn Cardwell, English and French (1974)

B.A., Transylvania College; M.A., University of Michigan. Diplome d'etudes, cours de civilisation francaise a la Sorbonne, Paris, France. Perfectionnement: Universite Catholique, Angers, France. NEH Fellow, Summer 1985. N.C. Center for the Advancement of Teaching Fellow, 1987, 1990; N.C. Humanities Council Scholar, 1990. NEH Fellow, Summer 1991.

Wanda N. Coyle, Mathematics (1990)

B.S., M.A., Appalachian State University.

Inez Davis, Mathematics (1984)

B.A., Carson-Newman College; M.S., Middle Tennessee State University.

Linda Davis, Science (1974)

B.S., East Carolina University; M.Ed., University of North Carolina at Greensboro.

Carol H. Harding, Mathematics (1981)

B.S. (cum laude, Phi Beta Kappa), Wake Forest University; M.A.T., Duke University.

Janet L. Joyner, French (1973)

A.B., Converse College; M.A., University of Georgia; Diplome de 2e Degree, Faculte des Letters, l'Universite de Grenoble, France; Ph.D., Florida State University.

William D. King, English and Film (1971)

B.A. (cum laude, Phi Beta Kappa), Randolph-Macon College; M.A.T., University of Virginia; Old Dominion Fellow, Yale University; Fulbright Exchange Teacher, Stevenage College, Stevenage, England; NEH Fellow in Film History, Northwestern University; NEH Fellow in Victorian Novels, University of California at Berkeley; William Faulkner Conference on Faulkner and Film, Oxford, Mississippi.

Noel Callow Kirby-Smith, Writing and Literature (1971); Assistant Dean, College Program (1976-1988)

B.A., Saint Xavier College; M.F.A., University of North Carolina at Greensboro.

Christabel Lacy, Anthropology, Art History (1986)

B.A. (Phi Beta Kappa), M.A. (Sigma Delta Epsilon), University of Nebraska; Ph.D., University of Colorado; field research: Greece, Europe, United States

Richard H. Miller, Philosophy (1972)

A.B., Colgate University; Ph.D., Columbia University.

Linda Moore, Biology and Junior High Math/Science (1983) B.A., Wake Forest University (Biology, Education); M.Ed., University of North Carolina at Greensboro (biology, Education). Additional graduate study at Cornell University (Ecology) and University of North Carolina at Greensboro (Physics, Curriculum, and Educational Foundations).

LeRoy Percy, Humanities (1990)

B.A., Yale University; M.A., Cambridge University; Ph.D., University of Virginia.

Paul Lawrence Pfefferkorn, Social Studies (1992)

B.A., University of the South; Master Teaching Fellow, Wake Forest University.

Elaine Doerschuk Pruitt, Humanities and Social Sciences (1975) B.A. (cum laude), M.A., University of North Carolina at Greensboro. NEH Fellow, 1976, University of California at Berkeley; NEH Fellow, 1979-80, University of California at Berkeley; NEH Fellow, 1983, University of North Carolina at Chapel Hill.

Jeremy Reiskind, Science (1986)

B.A. (magna cum laude, Phi Beta Kappa), Princeton University; M.S., Yale University; Ph.D., University of North Dakota.

Karen Robinson, Theatre History and Dramatic Literature (1990)

B.A. (magna cum laude), (Theatre Arts); B.A. (English Literature), University of Colorado; M.F.A. (Directing), Tisch School of the Arts, New York University.

Jane Higgins Van Hoven, Science (1971)

Assistant Dean, High School (1974-1988)

B.A., University of North Carolina at Greensboro; M.A.T., Vanderbilt University and George Peabody College.

Eleonore von Nicolai, German (1973)

Professional career (23 years) as lead actress (350 roles) in German and Swiss theatres.

Part-time faculty have included the following:

Jennie Brooks

Fam Brownlee

Jewell W. Collier

Martha Golden

Dana Whicker

Staff

Kathy Neace, Administrative Secretary (1965-68, 1970)

Patsy Albert, Secretary (1989)

Darshan Hartgrove, Attendance Clerk (1985)

HIGH SCHOOL DIPLOMA REQUIREMENTS

Students must meet the course and credit requirements of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be chosen from available high school and, for qualified students, college courses. A student meeting the requirements of the North Carolina Academic Scholars Program will be designated as a North Carolina Academic Scholar. For additional information, contact the Division of General Studies, High School. The courses required for the North Carolina Diploma conform to the North Carolina Competency-Based Curriculum.

Competency Testing

Students also must have passing scores on the North Carolina Competency Tests in order to receive a high school diploma from the North Carolina School of the Arts. These tests, which are required by North Carolina law, are given during the fall of each year. Each student has several opportunities to pass the tests before the scheduled graduation date.

Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. Each high school student is provided with a copy of the General Studies attendance policy and is responsible for knowing and abiding by the regulations.

New and currently enrolled high school students who have excessive absences during past terms and/or have failed one or more courses in a previous term may be required to participate in an individualized study plan.

Total Credits Required for High School Graduation***Classes of 1994 and 1995**

English	4 units
Social Studies (1 U.S. History) (1 Economics/Govt.)	2 units
Mathematics	2 units
Science (1 biological science) (1 physical science)	2 units
Health and Physical Education	1 unit
Electives (Including arts)	9 units
Total	20 units

*Total to be accumulated in grades 9-12

Beginning with the Class of 1996 English	4 units
Social Studies (1 U.S. History) (1 Economics/Govt.) (1 World Studies, World Cultures or World Geography)	3 units
Mathematics (Including Algebra I)	3 units
Science (1 Biology) (1 physical science) (1 additional science unit)	3 units
Health and Physical Education	1 unit
Electives (Including arts)	6 units
Total	20 units

*Total to be accumulated in grades 9-12

HIGH SCHOOL COURSE DESCRIPTIONS

English Program

Development of reading and writing skills, enjoyment and appreciation of literature, and development of taste and critical judgment are the general objectives that guide the design of the program.

ENG 001,002,003: Eighth-Grade English

A course with emphasis on development of grammatical knowledge and writing skills. Students study plays as well as short stories, narrative poetry and novels.

ENG 011,012,013: English I: Grammar and Literary Forms I

A course concentrating on grammar and composition. Readings include short fiction, novels, drama and poetry. Students also study vocabulary, speech writing, research, and the vocabulary of literary analysis.

ENG 021,022,023: English II: Grammar and Literary Forms II

Continued study of grammar and composition. Additional focus is on letter writing, the research paper, vocabulary, and the study of selected novels, plays, and films.

ENG 031,032,033: English III: American Literature

A review of grammar, mechanics and vocabulary as a basis for practice in expository writing; introduction to critical analysis of the literary genres of the essay, fiction, poetry and drama, with focus on American authors.

ENG 034,035,036: English III: Honors American Literature and Composition

A study of great American authors of the 19th and 20th centuries, their cultural and historical contexts, and their views of human experience. Students are expected to do independent research on the cultural and historical background of selected works. Emphasis is placed on analytical thinking and writing. Admission is by placement testing.

ENG 041,042,043: English IV: Masterworks: Prose, Poetry, and Drama

A study of selected literary works from British, European, and non-western authors. Special attention is given to the refinement of skills in written and oral communication.

ENG 051,052,053: English V: Advanced Composition and Reading

A seminar-style course in which advanced students discuss readings from American and British writers. A wide variety of writing experiences, close readings of poetry and prose passages, and objective testing sessions characterize the weekly procedures. Students can qualify for college credit in many colleges upon satisfactory completion of the Advanced Placement Examination in English in May. Admission is by placement testing.

Mathematics Program

The mathematics program in the secondary school is designed to provide the opportunity for mastery of fundamental principles and basic techniques of mathematics and to offer advanced study in college preparatory courses. Placement testing is required prior to enrollment in any mathematics course.

MAT 001,002,003: Eighth-Grade Mathematics

A course emphasizing the basic principles and techniques of mathematics. The emphasis is on problem-solving and the discovery of mathematical patterns.

MAT 004,005,006: Technical Mathematics

An entry-level course, emphasizing mastery of computation with integers and rational numbers, and the employment of elementary problem-solving skills with percents and measurement.

MAT 007,008,009: Applied Mathematics

A course emphasizing problem-solving skills, logical and analytical thinking, practical applications of geometry, measurement, statistics, probability and percents.

MAT 010: Pre-Algebra

A course to prepare students for Algebra I. The emphasis is on arithmetic computations, linear equations and problem solving.

MAT 011,012,013: Algebra I

A first-year algebra course which includes the study of the real number system, linear equations, polynomials, factoring and applications.

MAT 021,022,023: Geometry

A Euclidean geometry course which emphasizes the properties of parallel lines, triangles, polygons and circles. These properties are applied in problem-solving and proof-writing. Prerequisite: Algebra I.

MAT 031,032,033: Algebra II

A second-year Algebra course which reinforces and extends the topics begun in Algebra I and includes the study of analytic geometry, the complex number system, exponents, and logarithms.

Prerequisite: Algebra I.

MAT 041,042,043: Algebra III

A third-year Algebra course that reinforces and extends the topics begun in Algebra II and includes the study of trigonometry. Prerequisite: Algebra II.

MAT 051,052,053: Pre-Calculus

A pre-calculus course designed for the advanced high school student. The course includes topics in advanced algebra, a study of trigonometry and functions and their graphs. Prerequisite: Algebra II.

MAT 061,062,063: Calculus and Its Applications

An advanced course which includes the study of limits, the derivative, integration and applications. Prerequisite: Pre-Calculus.

Science Program

The science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of science and to offer advanced study in specific subjects.

SCI 001,002,003: Eighth-Grade Science

A study of basic principles and techniques of science. Emphasis is on group cooperation and development of the skills necessary to gather, record, analyze and summarize observations.

SCI 011,012,013: Physical Science

An introduction to the ideas of chemistry and physics, presented so that students who have not mastered algebraic skills can understand. Emphasis is placed on applications of science to daily life. Open to all high school students.

SCI 021,022,023: Biology

A study of a broad range of biological topics through lecture, discussion and laboratory. Topics include, but are not limited to, science history, scientific method, nature of life, and a survey of kingdoms. Topics are considered in light of ecology, evolution and the values of our society. Prerequisite: Physical Science.

SCI 031,032,033: Chemistry

A study of the general methods of science using chemistry as a vehicle. Students learn through lecture, discussion and laboratory work - with particular emphasis given to problem-solving techniques. Prerequisites: Algebra I and Biology.

SCI 034,035,036: Physics

A conceptual and mathematical approach to the study of matter and energy. Prerequisites: Algebra I and Biology.

SCI 037,038,039: Advanced Human Biology

A thorough investigation of the structure and function of the human body, with special emphasis on the young artist. Laboratory work and awareness of pertinent current scientific literature are integral parts of the course. Prerequisite: High School Biology.

One-Term Science Courses

SCI 024: Astronomy

A study of the sun and solar system; the birth, life and death of stars; galaxies; and the origin and development of the universe. Prerequisite: 9th grade Physical Science or permission of instructor.

SCI 025: Geology

A study of the earth; its minerals and rocks, the major forces that shape its surface and alter its interior; the history of its origin and development through geologic time. Prerequisite: 9th grade Physical Science or permission of instructor.

SCI 026: Oceanography & Meteorology

A study of the oceans and the atmosphere: their physical, chemical, and biological characteristics and the dynamics of each, including ocean currents and weather and climate. Prerequisite: 9th grade Physical Science or permission of instructor.

SCI 027: Science in the News

A study of situations of current scientific interest, as reported in the printed media, in order to assist students in becoming more informed citizens and consumers. Prerequisite: Two years of high school science credit, one of which is Biology.

SCI 028: The World of Plants

A one-term botany course designed for the upper-level high school student, and meeting either required science or elective credit. The course includes basic principles of plant anatomy and physiology, a survey of the plant kingdom, and investigations into the role of plants in human life. Prerequisites: Two units of high school science, one of which must be Biology.

SCI 029: Basic Principles of Nutrition

A survey of the six categories of nutrients, their sources, and their roles in the human body. Each student will be required to evaluate his/her diet regularly, in order to develop a personal understanding of the principles being studied. Prerequisites: Two years of high school science credit, one of which is Biology.

Foreign Language Program

The purpose of the high school French program is to achieve practical use of the language with emphasis on current speech patterns and writing style. Advanced classes are conducted in French and admission is by placement testing. The college French, German and Italian courses are open to high school juniors and seniors who meet placement testing requirements and the criteria for admission to a college course.

FRE 011,012,013: French I

Introduction to the basic sounds and speech patterns of French. Emphasis is on total control of material learned, including the speaking, writing, reading and aural-oral comprehension of the language in a culture-oriented atmosphere.

FRE 021,022,023: French II

Continued study of the language and the culture, including introduction of finer points of grammar, composition and conversation. Further emphasis is on the four aspects of language learning introduced in French I.

FRE 031,032,033: Advanced French Composition and Conversation

An in-depth study of the French language and culture, including advanced grammar structure, analysis and interpretation of a broad range of literary works in a conversational atmosphere. The course is conducted in French. Prerequisite: French I and II; placement testing.

Social Studies Program

The social studies program seeks to develop the student's appreciation for history and the social sciences as a foundation for any cultural study. The program follows the North Carolina Social Studies curriculum in presenting a balanced and effective program with focus on Western and Non-Western cultures, the American nation, as well as the social sciences. Elective courses may not be offered each year.

SST 004,005,006: Eighth-Grade Social Studies: U.S. History through Reconstruction

A study of U.S. history from the age of European discovery through the end of the 19th century, with emphasis on the role of North Carolina in that historical development.

SST 011,012,013: Economic, Legal, and Political Systems in Action (ELPSA)

A course which focuses on the development of economic and political knowledge and skills needed by all students so that they may become responsible citizens in an interdependent world. The course is offered for students in grade 9.

SST 021,022,023: World Geography

A study of global landforms which combines the approaches of physical and cultural geography. Special attention is given to the religious, philosophical, artistic, and economic underpinnings of cultures throughout the world.

SST 031,032,033: U.S. History

A study of U.S. history from the end of the 19th century, with special emphasis on the uniqueness of American institutions and their importance in the world today, as well as American artistic contributions. This course is offered for high school students in grades 11 and 12.

SST 034,035,036: Global Studies

A study of various global topics that are selected for three distinctive term courses. One term will present a western focus; another, a non-western focus; and the third, a world focus. The student receives one-third unit credit for each term. Some examples of the kinds of offerings might include: End of the Cold War; Culture and Conflict in the Middle East; World Hunger.

SST 041,042,043: Advanced Government and Economics

An introduction to the disciplines of political science and economics, examining basic political and economic institutions and exploring contemporary issues facing today's citizens. This course fulfills the North Carolina Government and Economics requirement for students who have not taken the ninth-grade course (ELPSA). Also, students who have completed the ninth-grade course (ELPSA) may take this advanced course for elective credit.

SST 044,045,046: Topics in the Social Sciences

An introduction to the social sciences (particularly psychology and sociology) as students study various topics that are selected for three distinctive term courses. The student receives one-third unit credit for each term completed and a different topic is offered each term. Some examples of the kinds of offerings might include: The Psychology of Art; Mass Society: Sexual Roles in Contemporary Culture. Prerequisites: Qualified eleventh- and twelfth-graders.

Health and Physical Education Program

The physical education requirement for junior and senior high school students is met in the case of dance and drama students through their regularly scheduled arts courses. For music and visual arts students, a program is offered by the Division of General Studies.

HEA 001,002,003: Eighth-Grade Health

A study of the basic principles of health as they apply to the young student-artist, including such topics as substance abuse, nutrition, interpersonal skills, first aid and safety.

HEA 011,012,013: Health

An introductory study of physical, mental, emotional and environmental health, including units in substance abuse prevention, human sexuality, interpersonal skills, disease control, and first-aid and emergency care.

PHE 001,002,003: Eighth-Grade Physical Education

An individually prescribed fitness course designed to meet the needs and interests of the eighth-grade student-artist and to complement the physical dimension of the arts training. Workouts are supervised by trained fitness personnel. Initial and follow-up evaluations are required to assess gains in fitness.

PHE 011,012,013: Physical Education

An individually prescribed fitness course designed to meet the needs and interests of the high school student-artist and to complement the physical dimension of the arts training. Workouts are supervised by trained fitness personnel. Initial and follow-up evaluations are required to assess gains in fitness.

Policy for Admission of High School Students to College Courses

1. Eligibility

Only those students who meet the following criteria will be allowed to apply for admission to college General Studies courses; approval is not automatic.

A. Grade level - 11 or 12

B. Scholastic Aptitude Test (SAT) or Preliminary Scholastic Aptitude Test (PSAT) scores - combined scores of at least 800.

C. High school credits - at least 13 units completed, including at least eight required courses.

D. Grade average in required courses (English, social studies, math, science) - at least a "B," with no failing grades in these areas.

E. Acceptable reasons for enrollment -

1. Advanced study beyond that which is offered in the high school curriculum.
2. Elective credit in areas not offered in the high school curriculum.
3. Early college credit; high school credits completed.

F. Completed application - on file in General Studies, prior to the beginning of the term's classes.

2. Available Courses

Eligible high school students may enroll in one college course per term, if approval is granted and space permits. Courses may be selected from any of the college General Studies offerings except GES 101,102,103, GES 211,212,213, and courses restricted to specific student groups. The instructor's permission is required for admission to certain advanced-level courses.

3. Course Credit

High school students have the opportunity to take college courses for which college credit can later be awarded. High school students who later enroll in the North Carolina School of the Arts College Division may receive advanced placement credit for college courses completed successfully with a grade of "C" or better when these courses are not part of the basic high school requirements. Those high school students who leave the North Carolina School of the Arts upon completion of their secondary education may submit for transfer credit the college courses taken at the School of the Arts for which a grade of "C" or better was achieved. Final decisions regarding the granting of transfer credit from the School are, as always, made by the receiving institution. In addition to the transcript of all work done at NCSA, a separate letter of explanation regarding the college-level work will be supplied, upon request of the student, to the receiving institution for those high school students who have successfully completed college courses for which they may qualify to receive college credit.

COLLEGE DEGREE COURSE REQUIREMENTS

Basic Requirements for the Bachelor's Degree

Qualified college students who wish to pursue a bachelor's degree while receiving professional arts training may enroll in the college degree program.

The major portion of the degree student's work is in applied training in the individual arts area; the remaining study toward the degree is classified as non-applied and consists of the following schoolwide requirements:

1) Clear demonstration of competence in reading, writing, and oral communication skills.

Writing and oral discussion are stressed throughout the General Studies program; proficiency in oral communication is particularly encouraged in each of the arts areas. College-level training in reading, writing, and oral communication is provided in General Studies 101,102,103, the satisfactory completion of which is a requirement for the bachelor's degree. Entering students who present Test of Standard Written English (TSWE) scores below 40, or high school records which indicate below-average work in English and related subjects are required to take an English Placement Test. Those who perform satisfactorily on the test enroll in General Studies 101; those who do not must also enroll in ENG 100, a non-credit tutorial course stressing reading, writing and study skills. The student's progress will be reevaluated at the end of each term.

General Studies (GES) 101,102,103: Critical Perspectives on the Life of the Artist (Citizens, Outsiders and Exiles)
The Critical Perspectives courses develop skills in reading, writing, speaking, listening and reasoning. After successful completion of these courses, students will have extensive practice with (1) comprehending and summarizing the main ideas of a work accurately and succinctly; (2) recognizing different purposes and methods of writing, and using various methods and style in the writing of original work; (3) gathering information from primary and secondary sources, writing reports using this research, quoting, paraphrasing and summarizing accurately, and citing sources properly; (4) engaging critically and constructively in the exchange of ideas in class discussions and conferences with instructors; (5) identifying and comprehending the main and subordinate ideas in lectures and discussions, and reporting accurately what others have said; (6) speaking to a group about a topic in a clear and organized way and evaluating similar presentations by others; (7) distinguishing fact from judgment, and belief from knowledge; (8) separating one's personal opinions and assumptions from a writer's, and recognizing and using inductive and deductive reasoning and recognizing the formal and informal fallacies of language and thought.

As a year-long series of three one-term courses, Critical Perspectives offers students experience and practice with writing and literature while engaging them with many of the issues and concerns fundamental to the life of the creative artist. While laying a solid foundation of language skills, the courses seek to bring students into contact with literary artists whose lives and works may be profitably studied as ways of exploring directions in the development of creative imaginations and the shapes and forms in which these artists have expressed themselves. Focus on artists' understanding of their connections to and differences from their communities will serve as the basis for pursuing relationships among biography, autobiography and original literary works. Students will have opportunities to become acquainted with essayists, poets, playwrights and fiction writers from varied backgrounds and time periods as part of a continuing process of understanding their own places within the diverse spectrum of the creative arts.

GES 101: Critical Perspectives: Artists' Lives (2 Credits)

An introduction to expository prose. Studying a variety of biographical and autobiographical essays and longer prose works gives students the chance to explore ways artists describe and account for their growth and development. Reading selections sheds light on various ways that artists begin to regard themselves as artists and the effects of this consciousness on their sense of place in particular communities. Writing assignments cover a range of essay types, including informal and personal, argumentative, and critical and analytical.

GES 102: Critical Perspectives: Artists' Voices (2 Credits)

A course in selected literary genres. Poetry and drama form the basis of work in the second term, although some instructors may include fiction for the purposes of contrasting or parallel study. An introduction to poetry as a way of listening to and identifying individual voices will combine studying different kinds of poetry and formulating and expressing responses in written assignments. In addition, a selection of plays will challenge students to understand multiple voices brought together on stage in a dramatic context. Prerequisite: GES 101 or equivalent.

GES 103: Critical Perspectives: Artists' Visions (2 Credits)

An introduction to fiction. Drawing on the work of the previous two terms, this final course in the series introduces students to authors as rebels, exiles and outsiders whose characters see their worlds as in various ways at odds with prevailing norms. Students concentrate on novels and short stories written in this century, including works by American minority and third-world writers, whose visions reflect shifting and evolving social concerns. Prerequisite: GES 101 or equivalent.

2) A command of fundamental mathematical skills.

Students may satisfy this requirement at the time of admission by presenting SAT mathematics scores of at least 350, ACT mathematics scores of 19 or above, or through satisfactory completion of at least three units of high school mathematics above General Mathematics. Mathematics 101 does not satisfy the science/mathematics requirement (see No. 4 which follows).

3) An awareness of major concepts which have shaped the intellectual tradition in the humanities and the arts.

Through the Foundations courses (GES 211,212,213), students investigate and evaluate works and ideas that have had historical importance and are of particular relevance to contemporary life.

General Studies (GES) 211,212,213: Foundations of Western Thought A three-term examination of fundamental ideas of religion, self and society, and styles of art which have proved central to the Western intellectual tradition. Prerequisite: GES 101,102,103 or permission of instructor.

211: Religious World Views

212: Self and Society

213: Concepts of Style

4) An informed sense of the individuality and the inter-relatedness of major areas of knowledge, through study in each of the following three divisions:

- a. Fine Arts/Humanities
- b. Social/Behavioral Sciences
- c. Mathematics/Natural Sciences

Each arts area, in cooperation with the Division of General Studies, sets more specific, sometimes additional non-applied requirements appropriate to the particular field of study. See the descriptions of degree requirements in each arts area for further information.

COURSE DESCRIPTIONS

All courses listed may not be offered each year. Lists of courses available in any given year may be obtained from the General Studies office.

General Studies (GES) 101,102,103: Critical Perspectives (2 Credits per Term) (See above)

General Studies (GES) 211,212,213: Foundations of Western Thought (2 Credits per Term) (See above)

Humanities

Humanities (HUM) 121,122,123: The Arts in Context (2 Credits per Term)

An examination of major historical periods and the artistic styles which characterize them, with particular attention to visual arts, music, literature, drama, and ideas as integral elements of world cultures.

HUM 121: Ancient and Medieval

HUM 122: Renaissance and Baroque

HUM 123: Modern

Humanities (HUM) 290: Topics in the Humanities (2 Credits)

One-term intensive studies in which the instructor and students are challenged to examine some facet of the Western humanistic tradition. Prerequisite: permission of the instructor.

History and Criticism of Art, Film and Theatre

Art History (ARH) 101,102,103 (2 Credits per Term)

A three-term historical survey of the development of painting, sculpture, and architecture.

ARH 101: Ancient and Christian

ARH 102: Medieval through Renaissance

ARH 103: Baroque to Modern

Cinema (CIN) 237: Film Art and Genre (2 Credits)

A course in viewing, discussing and studying selected films. Director as auteur, problems inherent in film as art, film techniques and the generic approach to film study are lecture topics. Auteurs and genres change yearly. This course is offered as FIM 237 for filmmaking students who take it for arts credit. Prerequisite: GES 101,102 or permission of instructor.

Cinema (CIN) 238: Film History (2 Credits)

Basic introduction to film history from its beginnings through the 1930s with focus on international aesthetic and technological developments. Emphasis is on the narrative fiction film. This course is offered as FIM 238 for filmmaking students who take it for arts credit. Prerequisite: GES 101,102,103 or permission of instructor.

Theatre History (THH) 241: Primitive Ritual to French Renaissance (2 Credits)

An examination of the origins of theatre in ritual, and the establishment and continuity of the classical theatre tradition. The course begins with a brief consideration of rituals past and present, followed by a more detailed study of the beginnings of Western theatre in Ancient Greece and Rome, and the continuation of the classical influence in the Renaissance eras in Italy and France. Accounts of primitive ritual as well as representative scripts and stages are juxtaposed with recent theatrical productions derived from these classical and neoclassical sources. Prerequisite: GES 101,102 or equivalent.

Theatre History (THH) 242: Shakespeare to Ibsen (2 Credits)

A comparative study of theatricality and realism. The dramatic worlds of Shakespeare, Western opera, Japanese theatre, comedy of manners, and melodrama are contrasted with the Realism that emerged in the staging and plays of Ibsen, Chekhov, and Shaw at the end of the 19th century. Prerequisite: GES 101,102 or equivalent.

Theatre History (THH) 243: 20th Century Theatre (2 Credits)

A study of the broad eclecticism of the 20th century. Topics include a survey of the theatre architecture and design and production styles; social/political theatre; theatre of the absurd; the influence of futurism, dadaism, surrealism and multimedia on the performing arts; interculturalism and ethnic diversity in the theatre. Prerequisite: GES 101,102 or equivalent.

Writing and Literature

English (ENG) 100: Learning and Academic Skills Laboratory (No Credit)

A course designed to assist students in improving learning skills through application of the basic principles of learning, and in overcoming deficiencies in analysis, reading and writing.

English (ENG) 250: Practical Writing (2 Credits)

A workshop in good, plain writing for college juniors and seniors. Through a practical study of usage and style, and techniques of planning, organizing, editing and revising written work, students will improve their skills and gain self-confidence for professional and personal writing. Prerequisite: GES 101,102,103 or equivalent.

English (ENG) 254,255,256: Fiction Writing (2 Credits per Term)

A study of the basic methods of narrative and of fiction writing and the writing of personal narratives and short stories. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisite: GES 101,102,103 or permission of instructor.

English (ENG) 257,258,259: Poetry Writing (2 Credits per Term)

A study of a variety of types of verse composition and the writing of poems of many kinds. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisite: GES 101,102,103 or permission of instructor.

Literature (LIT) 220: Literature in English (2 Credits)

The study of a variety of texts from English, American and other literature written in English. The course focuses on the work of a writer, group of writers, region, period, genre or theme. Prerequisite: GES 101,102,103 or equivalent.

Literature (LIT) 230: Literature in Translation (2 Credits)

The study of a variety of texts from world literature. The course focuses on the work of a particular writer, group of writers, country, period, genre or theme. Prerequisite: GES 101,102,103 or equivalent.

Literature (LIT) 240: Comparative Literature (2 Credits)

The study of a variety of texts from world literature. Works are selected for correspondences of themes, subjects, styles and other relevant issues, regardless of boundaries of nation or language. Prerequisite: GES 101,102,103 or equivalent.

Literature (LIT) 290: Topics in Dramatic Literature (2 Credits)

A series of one-term studies of individual playwrights, groups of playwrights, periods. Subjects vary each term and year. Prerequisite: GES 101,102,103 or equivalent.

Modern Foreign Languages

French (FRE) 111,112,210 and French 114,115,220 (3 or 2 Credits per Term)

The French curriculum is designed to serve students who are required to exhibit intermediate-mid level communicative proficiency in accordance with the ratings of the American Council of the Teaching of Foreign Languages. Proficiency level, rather than credit hours, is the standard of measure. Students who successfully complete either French 210 or 220 should have acquired, at the minimum, the ability to satisfy basic survival needs and limited social demands; the ability to formulate questions for this level of interaction; a vocabulary sufficient for discussing some familiar topics beyond survival level discourse; and evidence of some limited grammatical accuracy

with respect to the following: inflections of nouns, adjectives, verbs and pronouns; narration in present, past and future; and the subjunctive mood. Students who have never studied the language or who exhibit only novice-mid level proficiency will regularly enroll in the sequence French 111,112,210. Students with previous experience who exhibit novice-high level proficiency will regularly enroll in the sequence French 114,115,220.

FRE 111: Novice Low-Novice Mid (3 Credits) No prerequisite.

FRE 112: Novice Mid-Novice High (3 Credits) Prerequisite: Novice Mid proficiency

FRE 210: Intermediate Low-Intermediate Mid (3 Credits) Prerequisite: Intermediate Low proficiency

FRE 114: Novice High (2 Credits) Prerequisite: Novice High proficiency

FRE 115: Intermediate Low (2 Credits) Prerequisite: Novice High proficiency

FRE 220: Intermediate Mid (2 Credits) Prerequisite: Intermediate Low proficiency

French (FRE) 221,222,223 (2 Credits per Term) These courses are designed for students who wish to acquire or retrieve Intermediate High Level skills. Grammar, conversation and readings are geared for development toward advanced skills and paragraph-level discourse. Prerequisite for each: permission of instructor.

FRE 221: Intermediate Mid-Intermediate High

FRE 222: Intermediate High

FRE 223: Intermediate Level Conversing and Reading

Note: Advanced-level tutorials in conversation and reading, as well as French Theatre or French Literature, are often available for qualified, motivated students at the discretion of, and by permission of, the instructor.

German (GER) 101,102,103: Elementary German (2 Credits per Term)

An introduction to the German language with the goal of oral proficiency. The major emphasis is on spoken German, basic grammar and vocabulary building, which will provide the student with necessary language skills to function on a basic level in a German-speaking country. The student will also learn about cultural elements of the country and its people. Prerequisite for GER 102: GER 101 or permission of instructor. Prerequisite for GER 103: GER 102 or permission of instructor.

German (GER) 201,202,203: Intermediate German (3 Credits per Term) Continuation of structural skills and vocabulary as needed for expanded understanding and production of the German language. Reading of contemporary literature, which helps familiarize the student not only with the everyday language, but also with current issues and the way German people feel, think and act. Prerequisites: GER 101,102,103 or equivalent.

Advanced-level tutorials are available in German conversation, literature or culture, tailored to the interests of the individual student. By permission of the instructor.

Italian (ITA) 101,102,103: Elementary Italian (2 Credits per Term)

An introduction to Italian, with emphasis on the spoken language. Attention is given to pronunciation, conversation skills, basic grammar, and the culture from which the language derives. Prerequisite for ITA 102: ITA 101 or permission of instructor. Prerequisite for ITA 103: ITA 102 or permission of instructor.

Italian (ITA) 201,202,203: Intermediate Italian (3 Credits per Term) Continuation of introduction of all essential Italian grammar. Increased conversational fluency through practice of structures and vocabulary. Additional literary and cultural materials. Prerequisites: ITA 101,102,103 or equivalent.

Advanced level tutorials are available in Italian conversation, literature or culture, tailored to the interests of the individual student. By permission of the instructor.

Philosophy

Philosophy (PHI) 211: Readings in Ancient Philosophy (2 Credits)

An examination of the birth of philosophical thought in the West, with major attention given to the metaphysics and ethics of Plato and Aristotle. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 212: Readings in Medieval Philosophy (2 Credits)

An examination of the major philosophical traditions of the Middle Ages, with some discussion of the cultural and social context of the philosophers to be studied. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 213: Readings in 17th-, 18th- and 19th-Century Philosophy (2 Credits)

A study and discussion of representative thinkers of the period, including Descartes, Hume, Kant, Hegel and Schopenhauer. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 214: Readings in Contemporary Philosophy (2 Credits) A study of thinkers who represent such major trends in philosophy as positivism, the phenomenological movement, existentialism, pragmatism, and linguistic analysis; plus an examination of writers who cannot be easily classified, e.g., Wittgenstein and Ernst Cassirer. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 224: Metaphysics and Mysticism (2 Credits)

Eastern and (primarily) Western perspectives on what is ultimately real and how it can be known. Readings and authors studied vary, but can be expected to include: Plato, Buddha, Spinoza, Descartes, Berkeley and Kant, among others. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 225: Moral and Political Philosophy (2 Credits)

A focus on the questions: What is a good life and a good society? What is right and wrong? Why be moral? The readings are derived from the chief sources of Western ethics: The Bible, Plato, Augustine, Rousseau, Kant, Mill and Hobbes. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 226: Philosophy of Religion (2 Credits)

An examination of Eastern and Western religious ideas, with a large segment of the course given over to problems concerning the nature of religious knowledge, the nature and existence of God, the problem of evil. Prerequisite: GES 101 or permission of instructor.

Philosophy (PHI) 227: Philosophy of Art (2 Credits)

An examination of classical and contemporary theories of the nature of art and artistry. Prerequisite: GES 211 and 212.

Philosophy (PHI) 290: Topics in Philosophy (2 Credits)

An examination of current problems or thinkers in philosophy, particularly, but not exclusively, in the areas of the philosophy of mind and philosophy of art and art criticism. Offered in the Spring Term, in alternate years. Prerequisite: GES 101 or permission of instructor.

Social Sciences

Social Science (SOS) 124,125,226: American Cultural Studies (2 Credits per Term) (Offered as needed.)

SOS 124: A survey of American culture and society from 1776 through the Civil War era, with emphasis on the development of distinctively American ideas, institutions and art.

SOS 125: A topical survey of American culture from 1880 to the present, with emphasis on what happens to American ideas, institutions and arts as the United States becomes an industrial and urban world power.

SOS 226: Specialized topics focusing on one facet of American culture. A different topic is chosen each term. Examples have included The American Political Tradition, The American South, Democracy in America. Prerequisite: GES 101,102,103 or equivalent.

Social Science SOS 150 World Cultures (2 Credits per Term)

An exploration of human cultures in one of the following regions: Africa, Asia, North or South America, Europe or the Pacific to reveal common and unique features in lifestyles from each region. The cultures are placed in an ecological and evolutionary framework. Regional focus rotates; subjects vary each term and year. Prerequisite: GES 101,102, 103; SOS 155 recommended.

Social Science (SOS) 154: Archaeology and Human Evolution (2 Credits)

A survey of the origins of ourselves and our cultures since human beings appeared on earth. The biological and environmental forces which influenced the ways our ancestors lived are reviewed. Methods by which this information has been learned and likely directions for our future as a species will be considered.

Social Science (SOS) 155: Cultural Anthropology (2 Credits)

A consideration of the interrelated parts of cultures, reasons for their creation, and why and how they change. The course also examines the functions of a culture's major symbolic systems, with special attention to the arts.

Social Science (SOS) 236: European Cultural Studies (2 Credits per Term)

Special topics: a focus on one facet of European culture; a different topic is chosen each year. Prerequisite: GES 101,102,103 or equivalent.

Social Science (SOS) 244,245,246: Contemporary World Issues (2 Credits per Term) (Offered as needed.)

An examination of contemporary issues of global, national and individual importance.

SOS 244: Contemporary World Issues: Global Perspectives. An examination of major contemporary and world problems including population and food supply, war, the impact of technology, and the role of modern science. Prerequisite: GES 101,102,103 or equivalent.

SOS 245: Contemporary World Issues: The Western World in the Contemporary Age. An examination of the major national and international problems of the Western industrial nations, with emphasis on domestic political issues, economic trends and social issues. Prerequisite: GES 101, 102,103 or equivalent.

SOS 246: Contemporary World Issues: The Non-Western World in the Contemporary Age. An examination of non-Western cultures, governments and values, with special attention to problems of the Third World countries. The course will include a broad treatment of non-Western cultures as well as a special focus each year on a single non-Western culture. Prerequisite: GES 101,102,103 or equivalent.

Social Science (SOS) 290: Contemporary Issues in Anthropology (2 Credits)

A special topics course in which specific material may be changed according to class interest, but which will deal with an area of concern in anthropology and the other social sciences today. Prerequisite: GES 101,102,103 or equivalent.

Mathematics and Science

A student wishing to elect a mathematics course to fulfill the all- school science/mathematics requirement may choose either of the following options:

1) Satisfactory completion of the Mathematics 101,102,103 sequence. 2) Satisfactory completion of at least one 200-level mathematics course.

Mathematics (MAT) 101: Foundations of Algebra (2 Credits)

A study of the properties of real numbers, linear equations and inequalities, graphing, polynomials and quadratic equations.

Mathematics (MAT) 102: Foundations of Geometry (2 Credits)

A study of parallel lines and transversals, quadrilaterals, regular polygons, similarity, ratio and proportion, right triangle theorems, distance, mid-point formulas, circles, area and volume, prisms, cones, proof exercises.

Prerequisite: MAT 101 or equivalent.

Mathematics (MAT) 103: Foundations of Trigonometry (2 Credits)

A study of right-triangle trigonometry, trigonometric ratios and applications, the Unit Circle, fundamental identities, Law of Sines, Law of Cosines and application. Prerequisite: MAT 102 or equivalent.

Mathematics (MAT) 201: College Algebra (2 Credits)

A study of real and complex numbers, linear, quadratic, absolute value equations and inequalities, functions and their graphs. Prerequisite: Algebra I, Geometry and Algebra II; or MAT 101.

Mathematics (MAT) 202: College Trigonometry (2 Credits)

A study of inverse functions, exponential and logarithmic functions, the Unit Circle, trigonometric identities and equations. Prerequisite: MAT 201 or equivalent.

Mathematics (MAT) 203: Fundamentals of Calculus (2 Credits)

An introduction to calculus for students who have completed College Algebra and Trigonometry. Among the topics studied are limits, the derivative, applications, extrema, antiderivatives, area and the definite integral. Prerequisite: MAT 201 and 202 or permission of instructor.

Science (SCI) 102: Light and Sound (2 Credits)

A study of the wave characteristics of light and sound with emphasis on the application of concepts to music, lighting, and color.

Science (SCI) 134: The Geology of the American Landscape (2 Credits)

A study of the geologic processes (river, glacial, coastal, etc.) that shape the diverse landscapes of the United States. Special attention is paid to our National Parks and to the relationship of landscapes to the arts.

Science (SCI) 135: Volcanos and Earthquakes (2 Credits)

A geologic study of two major catastrophic natural phenomena, their impacts on society, and their relationships to the earth's interior and the process of plate tectonics.

Science (SCI) 136: History of Life on Earth (2 Credits)

A study of the earth's changing environments through time, with emphasis on life: its origins, evolutionary patterns, and extinctions as seen through fossils.

Science (SCI) 154: Stars and Galaxies (2 Credits)

A study of stars (including the sun)—their births, lives, and deaths; the groupings of stars into galaxies; and the origin and history of the universe.

Science (SCI) 155: The Solar System (2 Credits)

A study of planets, moons, and other objects within our solar system, conditions within and on the surface of these many worlds and a look at their origins and histories.

Science (SCI) 210: Nutrition, Behavior and Culture (2 Credits)

A study of concepts of normal nutrition as they relate to all age groups, with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available.

Science (SCI) 221,222,223: Human Anatomy and Physiology (2 Credits per Term)

A general course designed to provide a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of individual students. Science 221 is prerequisite to SCI 222; SCI 222 is prerequisite to SCI 223.

Science (SCI) 227: The Biology of Movement (3 Credits)

An opportunity for students to apply their knowledge of human anatomy and physiology to a detailed study of the factors involved in bringing about movement. Emphasis is on the individual's establishing an accurate self-perception. Injury, real and potential, is also considered. Prerequisite: GES 101,102,103; SCI 221,222,223,210; or permission of instructor.

Science (SCI) 240: History of Science (2 Credits)

An exploration of the work of major scientists and the contributions of various ages and cultures to the development of scientific thought. Topics vary from year to year. Topics have previously included: Charles Darwin and Evolution, History of Astronomy, Scientific Explorations. Prerequisite: GES 101 or permission of instructor.

Science (SCI) 290: Major Issues in Science (2 Credits)

A one-term course with flexible content, exploring each year a limited number of physical and biological topics/issues of current interest. Prerequisite: GES 101 or permission of instructor.

COLLEGE DEGREE PROGRAM

GENERAL INFORMATION

During each term of the academic year, the usual General Studies program of the college student consists of four semester hours, each course usually carrying two semester hours of credit. The student will thus have earned 12 semester hours at the end of each year or a total of 48 hours at the end of four years. Independent study courses or special seminars may vary from one semester hour to three semester hours of credit depending upon the nature of the course.

Satisfactory General Studies Progress Requirements

Students who have completed half the General Studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in General Studies courses. A student who fails to achieve either a 2.0 cumulative or a 2.0 per term average will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half the General Studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in General Studies courses. A student who fails to achieve either a 1.8 cumulative or a 1.8 term average for a given term will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Students who leave the School prior to completion of the college degree requirements may be issued a Diploma in their area of arts specialization. Special requirements for the Diploma are listed in the requirements of each of the arts schools.

Pass-Fail Grade Designations

Students who have completed half their General Studies requirements may take one elective course on Pass-Fail basis. Courses with Pass-Fail designations carry the credit value indicated in the Bulletin. The Pass grade is calculated in the total number of credits. Pass-Fail designations are not calculated in determining the cumulative General Studies average.

A student must indicate by the end of the Drop-Add period whether the course is being taken for Pass-Fail credit. This decision is final and cannot be changed.

Grading System and Quality Points

Final grades on performance in class work are sent to students and, where appropriate, to parents or guardians after the examinations at the end of each term. In addition, mid-term reports are sent to students each term as a warning of less than satisfactory progress. Indication of student achievement is provided by the following grades and assigned quality points:

A+(4.5), A (4.0), A-(3.8)	indicates excellent work, superior achievement
B+(3.5), B (3.0), B-(2.8)	indicates very good work, work that merits praise
C+(2.5), C (2.0), C-(1.8)	indicates acceptable work that shows learning and progress
D+(1.5), D (1.0), D-(0.8)	indicates work that is barely acceptable, meets minimum requirements
F (0.0)	indicates course failure; work is so poor that minimum standards have not been met or required work has not been done; used as penalty in certain situations.

CEEB Examination

Students who enroll in General Studies programs leading to the Bachelor of Fine Arts or Bachelor of Music must present SAT scores that indicate probable success in college work.

NCSA accepts College Entrance Examination Board (CEEB) advanced placement courses for General Studies credit when a score of 3 or higher has been achieved on the official examination.

C.L.E.P. tests corresponding to courses in the NCSA curriculum may also be presented for evaluation for possible credit.

Independent Study Program

This program offers college students an opportunity to take courses for credit under the direction of faculty members but apart from the regular curriculum. Independent study is intended mainly for third- and fourth-year college students, in good academic standing, with interests in certain subjects that go beyond the regular curricular offerings in General Studies. For more information, contact the General Studies office.

SPECIAL PROGRAMS

Bolton Anthony, Acting Director, Special Programs (1991)
A.B., University of Notre Dame; M.A., Indiana University; M.L.S.,
University of Texas at Austin; Ed.D., University of North Carolina at Greensboro.

As a supplement to the School's regular curriculum and the Summer Session, special programs are offered and they include: the Community Music School; the Preparatory Dance Program; and the international programs — the International Music Program, the Piano Program, the International Dance Program and the International Drama Program.

The Community Music School offers Winston-Salem and the surrounding region high quality music instruction in all band and orchestra instruments, and in piano, voice and guitar, as well as classes in theory. Suzuki instruction also is offered in piano, guitar and violin.

The Preparatory Dance Program was instituted in 1970 by Sonja Tyven in cooperation with the Winston-Salem/Forsyth County Public Schools. Fourth-, fifth- and sixth-grade children are selected for after-school dance classes. The intent is to prepare promising in-state students for acceptance, by audition, into the professional training program of the School of Dance at the seventh-grade level.

The international programs provide the NCSA student an educational opportunity to tour, study and perform abroad, and to experience the culture and language of other countries.

Students have been participating in the International Music Program since the summer of 1967. The program includes residencies in Germany, France, Austria and Italy. The musicians are selected through competitive auditions to participate in this program. In addition to performing, the students visit historic sites, tour museums, and attend concerts.

Each year, specially selected piano students participate in the Piano Program in Sion, Switzerland, as part of the Tibor Varga Festival. This program is led by piano faculty member Clifton Matthews.

Since 1969, the School of Dance has sponsored international summer dance tours. Through this program, many students have gone abroad to study and perform, and have been exposed to all the educational and cultural benefits travel affords. For many years, the program took students to Italy and Switzerland, with visits to Rome, Venice, Spoleto, Siena and Lucerne. In 1988, NCSA inaugurated a summer ballet program in Hungary, in cooperation with the Hungarian Dance Academy. NCSA also offers a modern dance summer program in England, in cooperation with the London School of Contemporary Dance. The International Dance Program is considered an honors program for exceptional students.

In January 1990, the School of Drama established an international exchange program with the Nemirovich-Danchenko School-Studio of the Moscow Art Theatre in Russia. The international program included the exchange of faculty, students and productions. Fourth-year students from each school spent a two- to three-week residency in each country, performing and participating in classes.

SUMMER SESSIONS

The North Carolina School of the Arts offers summer programs in dance, visual arts, filmmaking, drama and music. Specialized workshops, seminars and classes are offered for junior high school, high school and college students. These summer programs afford an excellent opportunity for in-depth study with NCSA faculty and guest teachers. Students who are interested in a performing art, but undecided as to whether to pursue a full-time professional training program leading to a career in the arts, will find the summer sessions valuable. Although the summer program does not guarantee acceptance into the School's regular program, any student who wishes to attend the regular School program is encouraged to audition.

All students interested in the Summer Sessions, including those students who are already enrolled in the regular School program, are required to submit an application to the Summer Sessions office and a \$25 application fee. For more information, contact Summer Sessions, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, NC 27117-2189, (919) 770-3204.

DANCE

The School of Dance offers an intensive program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern, character classes and dance composition, as well as mime and adagio for advanced students. Included in the summer dance curriculum are classes in music appreciation, acting and dance history. The outstanding North Carolina School of the Arts faculty is augmented by guest teachers.

DRAMA

The School of Drama offers an intensive course in theatre designed for high school and college students who have some experience in drama and who wish to explore the field further. Classes in acting, mime, movement, jazz dance and technical theatre are given. Students may perform in a workshop production. The North Carolina School of the Arts drama faculty is augmented by guest teachers.

MUSIC

The School of Music offers an intensive five-week program designed to immerse students in a wealth of musical offerings. Students will attend workshops, where they will work one-on-one and in small groups with internationally recognized artist-faculty members. Students will also take classes in music appreciation, music theory and musicianship, as well as perform in the Summer Session Orchestra, Wind Ensemble and Chorus. Admission is open to all interested music students. Courses are designed to meet the individual needs of each participant.

VISUAL ARTS

The Visual Arts Program, which offers a five-week program for high school and beginning college students, is designed to train students in the skills and tools of visual communication. Studio classes have been carefully planned to explore the mechanical, philosophical and intellectual aspects of the arts experience in terms of the individuality of each student. The curriculum includes instruction and practice in drawing, two- and three-dimensional design, sculpture and ceramics, supplemented by introductory lectures in art history, field trips and intensive work in the art laboratory.

FILMMAKING

The summer program in filmmaking, which was first offered by the new School of Filmmaking during the summer of 1993, is designed to give students with no prior technical experience a general overview of essential skills - such as camera, editing, and light and sound design - and the dramatic elements of scriptwriting and directing which comprise the art of filmmaking. The School provides high resolution videotape cameras and editing facilities. Supplemental class activities include daily screenings and analysis and criticism of classic films. Instruction is provided by School of the Arts faculty and visiting film directors and producers.

Information and Applications

Complete information about Summer Sessions, as well as specific requirements for admissions, fees, and tuition to the various programs is published separately. For further information, contact:

Summer Sessions • North Carolina School of the Arts
P.O. Box 12189 • Winston-Salem, NC 27117-2189
(919) 770-3204 or 1-800-282-ARTS

Bolton Anthony, Acting Director of Special Programs
Janice Leonard, Secretary

DIVISION OF STUDENT AFFAIRS

On any campus, the quality of life often affects the quality of a student's performance. Nowhere is that more true than at the North Carolina School of the Arts, where students are trained for professional careers in the performing arts.

To become a successful artist, one must also become a well-rounded person. It is the goal of the Division of Student Affairs to assist students in developing the skills for living which they can carry throughout life. Through social and recreational activities, counseling services, health and other educational programs, the staff seeks to provide the experiences and guidance that will help students understand themselves and the world in which they live.

In this close-knit and relatively small community, each student is a person, not a number. Since the campus community includes students from junior high to graduate level, a special effort is made to offer programs and services appropriate and helpful to young people at various stages of personal and professional development.

Office of the Dean of Student Affairs

The dean of Student Affairs directs and coordinates the division's five subdivisions: counseling services, judicial affairs, residence life, student activities and student health. As a student advocate, the dean and the staff continually evaluate student needs and interests.

Cranford Johnson, Dean of Student Affairs (1970)
B.A., Birmingham Southern; B.D., Emory University

Eula J. May, Secretary (1983)
Business Certificate, Louisburg College

Counseling Services

Counseling Services offers a variety of services to students. Counselors assist young artists in developing skills that facilitate growing as a person and as a performer. Students may make individual appointments with counselors, or participate in various groups that are offered. The kinds of concerns that may be dealt with in a counseling session include self-awareness, self-esteem, stress management, performance anxiety, relationship issues, as well as dealing with crises, such as significant depression, anxiety, or grief. Consultations are confidential except where health or safety may be threatened. The counselors bring a wide variety of experience and expertise to share with the NCSA community, and make referrals to community resources as needed. The counseling staff serves the campus as a primary resource in relation to alcohol and other drug abuse prevention. The counselors also work with and make referrals concerning eating disorders. Career Counseling and Placement

At the School of the Arts, assistance with career development and job placement is primarily the responsibility of the faculty in the individual arts schools. Assessment of artistic talent and skill, as well as giving notice of auditions and jobs, are handled within the arts areas. The Division of General Studies offers assistance in college applications. Counseling Services offers guidance in decision-making and other kinds of skills that affect career direction and job placement as well as overall life development.

Students with specific concerns or questions should speak to their arts dean, the dean of General Studies, or one of the staff in Counseling Services.

Student Services for Students with Disabilities

One of the counselors is the officer for Student Services for disabled students. Any student or prospective student is urged to contact the counseling service for assistance with any disability that may affect living on campus or performance in any of the school's programs.

Sarah Lu Bradley, Director of Counseling, Handicapped Student Services Officer (1971)
B.A., Greensboro College; M.R.E., Duke University; M.Ed., Counseling, University of North Carolina-Greensboro.

Gwendolyn Clark, Counselor, Substance Abuse Prevention Resource Person (1986)
B.A., University of North Carolina-Wilmington; M.S.W., University of North Carolina-Chapel Hill.

Judicial Affairs and Special Projects

The Office of Judicial Affairs and Special Projects provides interpretation of the Student Code of Conduct found in the Campus Life Handbook and investigates alleged violations to ensure all students equal protection and due process. The director of Judicial Affairs meets with students who receive citations, facilitates any appeals and reports findings to the appropriate hearing board and the dean of Student Affairs. The director makes recommendations regarding possible sanctions and supervises students who are placed on probation.

Other duties of the office include advising high school day students, coordinating the Host Family Program, chairing the campus committee on AIDS education (C.A.R.E.) and the Housing Review Board and serving on the Residency Appeals Committee.

Martha Goff White, Director of Judicial Affairs and Special Projects (1980)
B.A., University of North Carolina-Greensboro; M.Ed., University of North Carolina-Greensboro; Ed.S., University of North Carolina-Greensboro.

Residence Life

The Residence Life program at the North Carolina School of the Arts is designed to provide a rich living and learning experience in an institution where high school, undergraduate and graduate students are on one campus, training for professional careers in the performing arts.

Residence Life cooperates with the campus at large to provide a community environment conducive to personal and professional growth. Developmental programming, residential safety, an inviting physical environment and enhancement of positive self-esteem for students are means through which the Residence Life program promotes the sense of community.

College students are housed either in a six-building complex where there are double and single rooms or in the NCSA apartments. Students of the various arts areas are mixed to enable them to learn from one another the rigors of the different arts disciplines. Professional Residence Life staff members live in the residence halls to provide support and maintain rapport with the students.

High school students live in two residence halls. Each hall has two apartments for live-in professional staff. This staff gives special attention to the legal responsibilities that the North Carolina School of the Arts bears in its "in loco parentis" role with high school students. The Residence Life staff works with the campus community in the administration of the Student Code of Conduct.

The professional staff is assisted by a staff of student Residence Assistants (RAs) who are trained in providing recreational and educational programs. The RAs live on the halls and give support and assistance to the other students in residence.

Both the college and high school halls have lounge areas for recreational and educational programming, TV viewing, and informal contact with students and staff. Each area has kitchen and laundry facilities.

Students are responsible for and are expected to manage their own time, attend class regularly, do homework, maintain personal well-being, and observe the campus social rules and regulations as outlined in the Student Code of Conduct in the Campus Life Handbook.

The NCSA Board of Trustees enacted the following policy regarding the room and board plan for college students:

All full-time students must reside in housing provided by the School and participate in the board plan (except for apartment residents who have an option) unless they are members of one of the following groups:

1. Students who are married or living with a dependent.
2. Students who are domiciled with family within 40 miles of the campus at the time of their enrollment.
3. Graduate students.
4. Special students.
5. College students who are classified as C IV (seniors).
6. NCSA high school graduates who are classified as C III or above.

Any student who is in one of the above classifications may apply to live on-campus. All college students who are not in the above categories will be assigned to on-campus housing and the meal plan; apartment residents are not on the meal plan. The Housing Review Board will hear appeals from college students who are required to live on campus and may grant exemptions in cases of medical, psychological or other highly exceptional reasons. This board meets at the end of each term, to hear appeals for the following term.

All high school students who do not live locally with parents or guardians will live on campus and participate in the meal plan.

Residence Life Staff

Alan Davis, Director of Residence Life (1987)

B.A., Wake Forest University; M.Div., Southeastern Baptist Theological Seminary

Carol Cooper, Assistant Director of Residence Life (1992)

B.S., Longwood College; M.Ed., College of William and Mary

Mary Post, Assistant Director of Residence Life for High School (1990)

B.S., Northern Michigan University; M.Ed., University of Southern Maine

Amy Ferguson, Secretary (1991)

B.A., Salem College

Randy Autrey, Coordinator for Residence Life - High School (1990)

B.A., Wake Forest University

Susan Cox, Coordinator for Residence Life - High School (1991) B.S., Elon College

Coordinator for Residence Life - High School (vacant)

Marty Weems, Coordinator for Residence Life - High School (1991) B.A., Elon College

Coordinator for Residence Life - College (vacant)

Savitri Dixon, Coordinator for Residence Life - College (1991) B.A., University of South Carolina; M.Ed., University of South Carolina

Joe Nance, Maintenance Mechanic (1989)

B.A., Winston-Salem Bible College; M.Div., Livingstone College; A.D., Forsyth Technical Community College

Stanley Martin, General Utility Worker (1989)

Duval High School

Student Activities

Student Activities offers social, educational, cultural and recreational activities to meet student needs outside the arts studio and the academic classroom.

A student programming board, Picklelittle Entertainment, assists the staff in planning campus activities and entertainment. Dances, films, concerts, comedy shows and other performances are among the campus entertainment

opportunities available. Students volunteer to be involved in planning and organizing such events. One benefit is the development of leadership abilities.

Recreational opportunities at the School are abundant. Student Activities operates the Student Commons, a central gathering place. Besides the student cafeteria, a snack bar and a bookstore, the Commons also houses a gymnasium, fitness rooms, a Nautilus room, a games room and a swimming pool. Student Activities also maintains two outdoor tennis courts, an outdoor basketball court, an outdoor volleyball court, a soccer/touch football field and a parcourse.

The Coffeehouse, beside the College Quad, is where students gather for relaxed conversation and entertainment by their fellow students.

Student Activities organizes local, overnight and international trips to expand your horizons. These range from trips downtown to see professional dance and theatre performances to day trips to the North Carolina Zoo to ski trips to the Blue Ridge Mountains to weekend trips to Myrtle Beach and to overseas tours of Russia. Regular trips to local shopping centers and malls are scheduled.

This department coordinates the publication of a weekly calendar, a monthly newsletter—Portfolio, and the School of the Arts yearbook. The staff also trains Student Orientation Leaders who help new students learn about the School, and coordinates student organizations such as ABA (Awareness of Black Artists) and the Student Advisory Council (student government).

Douglas Patterson, Director of Student Activities (1984)
B.S., Union College; M.Ed., University of Virginia

Lauren Schepker, Assistant Director of Student Activities (1990) B.J., University of Missouri

Deborah Foster, Secretary (1992)

Debbie Phillips, Recreation Manager (1992)
B.S., Guilford College

Student Health Services

The Student Health program is the on-campus source of physical health care and serves as one of several sources of assistance for the emotional needs of students. Student Health Services assesses physical illnesses and injuries, initiates proper treatment, provides 24-hour emergency service, and makes referrals to area health resources. The staff also provides preventive health counseling and educational programs. The staff includes the director who is a physician's assistant, plus a nurse practitioner, a registered nurse, a part-time pharmacist, family practice physicians on contract, and a secretary. There also is a physical therapist or similar health professional on staff. Guidelines established by the American College Health Association, federal and state drug authorities, the North Carolina Board of Nursing Examiners, and the North Carolina Department of Health are followed in the operation of the Student Health program. Located on the first floor of Sanford Residence Hall, the Student Health Center includes a day bed unit, laboratory, physical therapy and treatment rooms, and offices for the staff. Limited space and staff prevent overnight admissions to the Health Center. Emergencies are sent to the local hospital emergency rooms when the School physician is not on campus.

The Student Health Services fee provides for the services of the staff; first aid supplies; some non-prescription drugs; and use of some physical therapy equipment, crutches, vaporizers, etc. A portion of the School physician's fee also is covered by this fee; students are expected to pay the remaining portion. Students are charged for prescription drugs, Ace bandages, laboratory tests, X-rays, and some services. Payment for charges made to the student are due within 10 working days. A late fee of \$2 is charged for each bill not paid within this time. Arrangements for medical or dental specialists may be made through Health Services.

The School requires every student, including all international students, to be covered by accident/health insurance. The Student Health Services fee does not cover the cost of such insurance. The School offers a policy which must be taken if the student cannot furnish proof of other medical insurance coverage. Itemized statements for health service charges, which may be reimbursable to the student or parent through insurance, may be obtained upon written request to the director of Student Health Services.

Elmira Powell, P.A., Director of Student Health Services (1992)
B.S., M.Ed., University of North Carolina-Greensboro; B.H.S., Duke University School of Medicine.

Harietta Royster, Secretary (1983)
Ann B. Potter, N.P. (1991)
R.N., B.S.N., F.N.P., University of North Carolina-Chapel Hill;
M.S.N., University of North Carolina-Greensboro

Larnettra "Buffy" Richardson, Nurse (1985)
R.N., B.S.N., Howard University

Glenna Batson, Physical Therapist (1992)
B.A., University of Wisconsin; M.A., Columbia University; Certificate in P.T., Hahnemann Medical University.

Physicians:

Robert Eberle, M.D.
Lee Rocamora, M.D.
Jill Pence, M.D.
Linda McGlasson, M.D.

SEMANS LIBRARY

The library, located in the Workplace, is named in honor of Dr. and Mrs. James H. Semans, who have been friends and supporters of the North Carolina School of the Arts since it was established.

The purpose of the library is to support the educational programs of the School. Among the services offered by the staff are group instruction, individual help in locating and using information, and inter-library loan. The library has an on-line computerized catalog and circulation system, as well as CD-ROM versions of selected encyclopedias, indices, and other reference sources. As of Fall quarter 1993, a viewing room provides expanded facilities for studying films and other moving image materials in both videocassette and laserdisc formats.

The library maintains a strong core of materials in most subject areas, although special emphasis has been placed on developing collections in the performing and visual arts. The 104,000 volume book collection is particularly strong in drama, film, theatre history and design, costume, dance, the fine arts, and the literature of music. The music library also holds 36,000 scores, including critical editions of the works of the great composers, and 33,000 recordings.

The library subscribes to more than 450 periodicals and has 6,500 bound volumes of periodicals. The audiovisual collection includes films, filmstrips, and slides, as well as a growing collection of videocassettes and other moving image materials. The library also houses the School archives, which contain the records of the School's history, including audiotapes and videotapes of concerts and dance and drama productions.

Professional Staff

Vicki E. Lemp, Head Librarian (1992)
B.A., University of Virginia; M.L.S., Indiana University.

Leslie Kamtman, Music Librarian (1989)
B.A., Vassar College; M.L.S., Columbia University.

Carol Bernasek, Music and Record Cataloger (1970)
B.M., Oberlin Conservatory, Salem College; M.M., University of North Carolina-Greensboro.

Gayl W. Pearman, Head of Technical Services (1979)
B.A., Greensboro College; M.S.L.S., University of North Carolina-Chapel Hill.

Supporting Staff

Jerelene Richards, Head of General Circulation
Sarah Salzwedel, Assistant to Music Librarian
Bill Bloxham
Eleanor Holston
Sylvia Koontz
Jean McDonald
Debbie Conrad (part-time)
Glenda Hayes (part-time)
Artis Smith (part-time)

OFFICE OF ADMISSIONS

Carol J. Palm, Director of Admissions (1992)

Valerie Cobler, Assistant Director of Admissions (1967)

Pat Winebarger, Administrative Secretary-Admissions (1977)

The mission of the North Carolina School of the Arts is to train students for professional careers in the arts. The School, therefore, seeks to enroll students with demonstrated talent and potential in dance, design and production, drama, filmmaking, music or the visual arts at the college and high school levels, and at the master's level in design and production and music. In addition, junior high school students may enroll in music or dance. Consideration is given to the applicant's ability to meet the NCSA graduation requirements and standards of performance.

The Admissions Committee, which consists of the director of admissions, the appropriate arts dean, the dean of general studies and the dean of student affairs, considers each applicant individually and bases its decisions on the excellence of the applicant's artistic level of performance, the results of the entrance audition/interview/portfolio evaluation of the applicant's arts and academic achievements, potential for future artistic development, and the character of the applicant.

In addition, college degree applicants must satisfy NCSA institutional academic requirements, as well as the Minimum Admissions Requirements for The University of North Carolina.

While NCSA complies with a legislative mandate to maintain an enrollment of 50 percent in-state (North Carolina) residents, it is important to recognize that the other 50 percent of the enrollment represents talented students from throughout the United States and many foreign countries. NCSA encourages applications from talented students, regardless of their residency status.

PROGRAMS OF STUDY

The High School Program

The NCSA high school program is accredited by the Southern Association of Colleges and Schools. Students may major in dance, drama, music or the visual arts and receive concentrated training in their arts area. At the same time, students take the traditional academic coursework in fulfillment of the high school diploma requirements of the state of North Carolina.

The music and dance programs begin at the seventh-grade level, the visual arts program at grade 11, and the drama program at grade 12. The visual arts and drama programs are primarily open to North Carolina residents only with limited space for out-of-state students.

An NCSA Board of Trustees policy requires that all students, beginning at the ninth-grade level, live on campus in the residence halls or with parents and/or legal guardians. No housing accommodations on campus are provided for seventh- and eighth-grade students.

The College Program

The NCSA college division is accredited by the Southern Association of Colleges and Schools and is one of the 16 constituent campuses of The University of North Carolina. The undergraduate curriculum includes majors in dance, design and production, drama, filmmaking and music. Students in dance, design and production, drama and music may enroll in a program which leads to a bachelor's degree or a college Arts Diploma. Students in filmmaking must meet the requirements for a bachelor degree. The Arts Diploma is not offered in the School of Filmmaking. Graduate degrees are offered in design and production (Master of Fine Arts) and in music (Master of Music).

An audition/interview, and, where appropriate, a review of the applicant's portfolio of visual arts/design works, are required for admission. In addition, applicants for the undergraduate division must have a high school diploma or General Educational Development (GED). Applicants for the graduate division must have an appropriate undergraduate degree.

College undergraduate students are required to live on campus in the residence halls or with their parents or legal guardians. Graduate students may live in the residence halls, but are not required to do so.

Applicants must meet NCSA's academic requirements, as well as the Minimum Admissions Requirements of The University of North Carolina.

NCSA Institutional Academic Requirements

Combined SAT scores of 800 or above or an ACT comprehensive score of 19 or above are required for degree program applicants. These requirements do not apply to applicants for the college Arts Diploma.

Minimum Admissions Requirements of The University of North Carolina

The requirements listed below apply to applicants for admission to the college degree programs, but not to high school applicants or college Arts Diploma applicants:

High school graduates from the classes of 1988 and 1989 should have successfully completed the following courses in grades 9-12:

In English, four course units emphasizing grammar, composition and literature;

In Mathematics, two course units, including Algebra I and one additional course unit;

In Science, two course units, including one physical science and one biological science;

In Social Studies, two course units, including one unit in U.S. history. However, an applicant who does not have the unit in U.S. history may be admitted on the condition that at least three semester hours in that subject will be passed by the end of the sophomore year.

For the class of 1990 and beyond, the following courses will be required for admission:

In English, four course units emphasizing grammar, composition and literature;

In Mathematics, three course units including Algebra I, Algebra II and Geometry, or a higher level mathematics course for which Algebra II is a prerequisite;

In Science, three course units including: at least one unit in a life or biological science (for example, Biology), at least one unit in a physical science (for example, Physical Science, Chemistry, Physics), at least one of these units must be a laboratory course; and In Social Studies, two course units, including one unit in U.S. history.

In addition, it is recommended that prospective students:

Complete at least two course units in one foreign language, and take one foreign language course unit and one mathematics course unit in the 12th grade.

Special consideration and exceptions may be granted for exceptionally talented applicants who do not meet these requirements in accordance with the criteria established by the Board of Governors. For more information about exceptions or special consideration, please contact the NCSA admissions director.

College Degree and Diploma Programs

The Bachelor of Fine Arts (B.F.A.) program in dance is a four-year program offering majors in ballet or modern dance. For specific course information, please refer to the Dance section of this Bulletin.

The Arts Diploma program in dance is a four-year college-level program offering majors in ballet or modern dance. Students take the same dance curricula as those enrolled in the B.F.A. program, but have no academic coursework requirement.

The Bachelor of Fine Arts (B.F.A.) program in design and production is a four-year program offering majors in scene design, costume design/construction, costume technology, lighting design, stage management, scenic art and crafts, technical production (which includes stage carpentry, stage electrics, painting, properties, crafts and technical direction) or wigs and makeup. For specific course information, please refer to the Design and Production section of this Bulletin.

The Arts Diploma program in design and production is a four-year, college-level program offering majors in scene design, costume design/construction, costume technology, wigs and makeup, lighting design, stage management or technical production. Students take the same design and production curricula as those enrolled in the B.F.A. program, but have no academic coursework requirement.

The Master of Fine Arts (M.F.A.) program in design and production is a three-year graduate program offering majors in scene design, costume design, costume technology, technical direction or wigs and makeup. For specific course information, please refer to the Design and Production graduate section of this Bulletin.

The Bachelor of Fine Arts (B.F.A.) program in drama is a four-year program offering majors in acting or directing. For specific course information, please refer to the Drama section of this Bulletin.

The Arts Diploma program in drama is a four-year, college-level program offering a major in acting. Students take the same drama curriculum as those enrolled in the B.F.A. program, but have no academic coursework requirement.

The Bachelor of Fine Arts (B.F.A.) program in Filmmaking is a four year program. For specific course information please refer to the Film section of this Bulletin.

The Bachelor of Music (B.M.) program is a four-year program offering majors in bassoon, violoncello, clarinet, composition, double bass, flute, guitar, harp, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba, viola, violin, or voice. For specific course information, please refer to the Music section of this Bulletin.

The Arts Diploma program in music is a four-year, college-level program offering majors in bassoon, violoncello, clarinet, composition, double bass, flute, guitar, harp, horn, oboe, organ, piano, percussion, saxophone, trombone, trumpet, tuba, viola, violin, or voice. Students take the same music curricula as those enrolled in the B.M. program, but have no academic requirement.

The Master of Music (M.M.) program is a two-year graduate program offering majors in music performance in bassoon, violoncello, clarinet, double bass, flute, horn, oboe, piano, saxophone, trombone, organ, trombone, trumpet, tuba, viola and violin. Graduate majors are also offered in guitar performance and pedagogy, vocal coaching and accompanying, opera performance, chamber music performance, and conducting.

Transfer Students

College students who wish to transfer from other institutions of higher education must comply with the audition and other entrance requirements. College courses carrying a "C" or better grade may be considered for transfer credit.

High school transfer students are given full credit value for high school units satisfactorily earned in grades 9 through 12 from an accredited secondary school.

Upon enrollment in the School of the Arts, the transfer student, whether high school or college, is placed at the appropriate arts instruction level. The School makes every effort to place the student at the arts level which best reflects his or her proficiency at the time of admission. Upon placement, the student proceeds through the remaining sequence of arts courses, regardless of age or academic level. College students who complete all requirements in the arts area are eligible for the Arts Diploma.

Required General Studies courses in grades 7 through 12 are the same as those in other accredited schools throughout the state of North Carolina. A high school diploma, Bachelor of Fine Arts or Bachelor of Music degree may be awarded upon completion of all arts and General Studies courses required for the specific program.

Foreign Students

Foreign students who apply for admission must furnish test scores or similar materials documenting English proficiency. Foreign students at the college level must furnish scores of the Test of English as a Foreign Language (TOEFL), while high school foreign students must provide scores for the Secondary Level English Proficiency (SLEP). If the test is not available, the admissions office should be notified; it may be acceptable for the applicant to submit other approved documentation of English proficiency.

All foreign applicants also must submit a statement or affidavit of financial support. This statement must demonstrate that the applicant clearly has financial support sufficient to meet the expenses for the first year of study, plus a guarantee that adequate funding will be awarded for the full expected length of study at the School. This statement should be notarized and list the person(s) who accept financial responsibility for the foreign student. It should also list an amount of money, in American dollars, which the responsible person will be prepared to pay, and should further guarantee payment of any unexpected expenses which the foreign student might accrue while studying at the School of the Arts. This statement/affidavit is usually provided by a parent, guardian, sponsoring agency, or other such person who accepts full financial responsibility for the student while he/she studies at NCSA.

The I-20 Form is required in order for the foreign student to obtain a Student Visa. The I-20 Form is issued by the School, only after the applicant has: (a) been fully admitted to the School, (b) paid the required tuition and housing deposits when requested, (c) provided satisfactory TOEFL or SLEP scores, (d) submitted the affidavit/statement of financial support and (e) submitted any other forms or information which may be requested by the School. After all of these requirements are met, the School will send the foreign applicant the I-20 Form, which allows the student to obtain a Student Visa for study in the United States, at the School of the Arts.

Foreign applicants are encouraged to apply well in advance and as early as possible, since fulfillment of the various requirements can be very time-consuming.

Special Students

Most students at the School of the Arts are enrolled in a degree or diploma program. Students who do not wish to pursue a degree or diploma may be admitted as "special students" and may take courses in the arts or General Studies areas, or both. Special students receive credit for courses successfully completed, which may later be applied toward a degree or diploma, should the student matriculate into a regular program. Courses in the General Studies curriculum are open to special students, with the approval of the dean of general studies. Admission to arts classes as a special student requires an audition. The applicant who wishes to enter as a special student should follow the regular admissions procedures or contact the Office of Admissions for further information.

Advanced Placement

Students may qualify for advanced standing through placement tests. A student who participates in the Advanced Placement (AP) Program of the College Entrance Examination Board (CEEB) may have his/her record considered for advanced placement or credit or both in the college program when a score of three or above has been achieved on the official examination.

College Level Examination Program (CLEP) test scores in areas which correspond to courses in the School's curriculum also may be presented for evaluation for possible credit.

Application and Admissions Procedures

All applicants must:

- 1) Complete and submit the Application for Admission to the School of the Arts admissions office with the required nonrefundable application fee.
- 2) Indicate in the appropriate space on the Application for Admission when and where the applicant wishes to audition/interview. An audition/interview schedule usually accompanies the application and general instructions and is considered part of the application packet.
- 3) Ask two persons submit a letter of recommendation and forward it to the admissions office as quickly as possible.
- 4) Request that the official transcript(s) of high school or previous college work or both be sent to the admissions office. Each applicant to a college program must present documentation of a high school diploma or the equivalent.
- 5) Submit a copy of SAT or ACT scores to the admissions office. These scores are not required for admission to the high school or college diploma program; however, applicants to a college degree program must furnish a combined SAT score of 800 or above or an ACT comprehensive score of 19 or above.
- 6) A photograph and a resume may also be required.

Auditions/Interviews

The first and most important requisite for admission to the School of the Arts is demonstrated talent, achievement and career potential. These areas are assessed at the audition/interview by members of the faculty of the School of Dance, School of Design and Production, School of Drama, School of Filmmaking, School of Music, or the Visual Arts Program. The dean and faculty of each school set performance standards and levels of achievement for its professional training program.

Specific audition/interview dates, instructions and information are provided with the Application for Admission and are available from the admissions office. Auditions are scheduled on the campus in Winston-Salem and at selected locations around the United States.

Notification of audition/interview results is made as quickly as possible. If more information is needed to complete the application, the applicant will be notified at that time.

Other Admissions Requirements

Acceptance Procedure

Applicants who pass the audition and have been accepted into either the high school or college degree or diploma program will be notified accordingly.

Tuition Deposit - New Students

New students accepted for admission to NCSA are required to submit a tuition deposit of \$100, which is applied as a partial payment of the student's tuition and fees for the academic term for which the student is accepted, and a housing deposit of \$50. The tuition deposit secures a space for the applicant in the entering class and the housing deposit reserves a space in an on-campus residence hall. Students who plan to reside with parents or legal guardians off campus are not required to submit the housing deposit.

Deposits are payable within three weeks of the date of the letter of acceptance. NCSA reserves the right to withdraw the offer of admission and offer the space to another qualified applicant if the deposit(s) are not paid within the specified period of time. In addition, any scholarship or financial aid may be forfeited. The deadline for payment of the deposit(s) may be extended or waived, in special circumstances, with the approval of the admissions office.

If the applicant for the fall term pays the required deposits and then decides not to enroll, the applicant shall be afforded a full refund, providing the applicant notifies the admissions office no later than May 1. If a student has paid a deposit(s), decides not to enroll and fails to notify the admissions office by the specified deadline, the student shall forfeit any deposit(s) paid.

In the case of applicants for admission to the winter or spring terms, the applicant shall be afforded a full refund of deposits he or she has paid, providing the admissions office is notified no later than one month prior to the beginning of the respective term.

In hardship cases, refund of deposit(s) may be requested in writing. Deposit(s) may be refunded by the admissions office in consultation with the student financial aid office.

For more information, please refer to the Tuition and Fees section of this Bulletin.

TUITION AND FEES FOR 1993/94

	1st Term	2nd Term	3rd Term	Yearly Total
HIGH SCHOOL				
Tuition - In-State	\$ 22	\$ 20	\$ 20	\$ 62
Tuition - Out-of-State	\$1,425	\$1,425	\$1,425	\$4,275
Room (Double)	\$ 684	\$ 513	\$ 513	\$1,710
Board (Meal Plan)	\$ 710	\$ 533	\$ 533	\$1,776
Educational and Technology Fees	\$ 45	\$ 45	\$ 45	\$ 135
Textbook Rental	\$ 60			\$ 60
COLLEGE				
Tuition - In-State	\$ 398	\$ 398	\$ 398	\$1,194
Tuition - Out-of-State	\$2,704	\$2,704	\$2,704	\$8,112
Room Double	\$ 684	\$ 513	\$ 513	\$1,710
Single (college only)	\$ 804	\$ 603	\$ 603	\$2,010
Super Single (college only)	\$ 888	\$ 666	\$ 666	\$2,220
Apartment (utilities included)	\$ 888	\$ 666	\$ 666	\$2,220
Board (required of all on-campus students; optional to apartment residents)	\$ 710	\$ 533	\$ 533	\$1,776
Educational and Technology Fees	\$ 45	\$ 45	\$ 45	\$ 135
COLLEGE AND HIGH SCHOOL - MISCELLANEOUS FEES:				
Health Fee	\$ 89	\$ 88	\$ 88	\$ 265
Activity Fee	\$ 99	\$ 98	\$ 98	\$ 295
Student Orientation Fee	\$ 10			\$ 10
Secondary Music Fee (if not required 1/2 hr lesson)	\$ 60	\$ 60	\$ 60	\$ 180
Graduation Fee (seniors only)			\$ 15	\$ 15
Transcript Fee	\$ 3			
ID Replacement	\$ 3			
Application Fee	\$ 25			
Return Check Fee	\$ 15			

Special note: tuition and fees are subject to change. Each full time student is required to have health insurance. If student does not have coverage, they are covered under a policy through the school at an added cost to the student.

Tuition Deposit - New Students

New students accepted for admission to the School are required to submit a tuition deposit of \$100, which is applied as a partial payment of the student's tuition and fees for the academic term for which the student is accepted. This deposit must be paid within three weeks of the student's letter of acceptance. If the deposit is not paid within this period, the School reserves the right to withdraw the offer of admission and offer the space to another qualified applicant. In addition, any scholarship or financial aid may be forfeited if the deposit(s) is not paid within the specified period of time.

If an applicant for the fall term pays the required deposits and then decides not to enroll, the applicant shall be afforded a full refund, providing the applicant notifies the admissions office no later than May 1. In the case of applicants for admission to the winter or spring terms, the applicant shall be afforded a full refund of deposits which he or she has paid, providing the Admissions office is notified no later than one month prior to the beginning of the respective term. Deposit(s) paid after May 1 for the fall term are nonrefundable. In hardship cases, deposit(s) may be refunded by the admissions office in consultation with the student financial aid office.

If a student has paid a deposit(s) and decides not to enroll and fails to notify the admissions office by the specified deadline, the student shall forfeit any deposit(s) paid.

Tuition Deposit - Returning Students

Currently enrolled students who intend to return to NCSA for the next academic year are required to pay a \$50 tuition deposit. This deposit is due during the spring term of the current school year. If the deposit is not paid prior to the end of the school year, it will be assumed that the student does not intend to return, and any financial aid or scholarship awarded will be forfeited. In the event of hardship, the deposit may be waived, at the discretion of the registrar, in consultation with the director of student financial aid.

The tuition deposit shall be applied against the student's tuition and fees. If the student decides not to return to the School and gives notice of the decision within 30 days after the day the deposit is due, or if the School determines that the student is not eligible to return, the deposit shall be refunded. Deposits made by students who decide not to enroll and fail to give notice by June 30 shall be forfeited to the School.

Housing Deposit - New and Returning Students

All students are required to pay a \$50 housing deposit to reserve a space in an on-campus residence hall.

New students are required to pay the \$50 housing deposit at the same time the tuition deposit is paid. When a new student is fully accepted for admission to NCSA, he or she is notified by the admissions office that the tuition and housing deposits are due and payable. The housing deposit shall be applied against the student's housing fee. Procedures for refund are the same as for the tuition deposit.

Returning students are required to pay the \$50 housing deposit during the spring term in order to reserve a residence hall space for the following fall term. This deposit shall be applied against the student's fall housing fee. Procedures for refunds are the same as for the tuition deposit.

Tuition and fees must be paid before the beginning of each term for which the student is enrolled. Students may not attend classes until such payment is received. The health fee covers basic services provided by the NCSA Student Health Center. This fee does not cover laboratory work, prescriptions, and doctor's office visits. Those charges are billed directly to the student.

Tuition and Fees Changes

The North Carolina School of the Arts reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

Questions concerning payment of tuition and fees should be directed to the student accounts office in the business office.

Withdrawal and Refund Policy

Students who officially withdraw from NCSA may be entitled to a proportionate refund of tuition and fees. To receive the refund to which a student is entitled, if any, the student must submit the appropriate Withdrawal Form, available from the registrar. In order for the student to be eligible for consideration for a refund, the student must be in good standing at the time of withdrawal.

Number of weeks	Percentage of total tuition and fee to be refunded (minus nonrefundable attendance deposits)	Percentage of total room & board to be refunded (minus nonrefundable deposit)
Through 1st week	100 percent	90 percent
Through 2nd week	85 percent	80 percent
Through 3rd week	65 percent	60 percent
Through 4th week	40 percent	40 percent
After 4th week	0 percent	0 percent

Attendance is counted from the first day of required attendance in a term (clearance day). Fractions of a week count as a full week. No refunds will be made following the fourth week. Exceptions to the policy may be reviewed by the Tuition and Fees Appeals Committee. Refunds of less than \$1 will not be issued.

Students receiving financial aid who are eligible for a refund upon withdrawal will have those refunds applied proportionately to the program(s) from which the funds were disbursed on a percentage basis.

If a student withdraws after receiving financial aid for off-campus living costs and personal expenses, the student may be required to repay part of the aid, pro-rated for the unexpired portion of the term. Failure to repay financial aid funds due as a result of withdrawal from NCSA may suspend a student's eligibility for future financial assistance.

If a student withdraws or cancels registration before the first day of classes, no financial aid will be disbursed, and the student will be responsible for any charges he/she may owe.

Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code. The amount charged to such persons for tuition, fees, and other charges for a portion of the course will not exceed the approximate pro-rata portion of the total charges that the length of the completed portion of the course bears to its total length.

Business Office

Steve Mack	Comptroller
Debbie Hodge	Reporting/Systems Accountant
Trisha Maurer	Student Accounts Director
Donita Moore	Loan Collections/Student Accounts
Linda Copple	Head Cashier
Janice Reich	Accounting Technician/ Assistant Cashier
Jennie Ellington	Accounts Payable/Payroll Supervisor
Peggy Norris	Accounts Payable
Melissa Throckmorton	Payroll
JoAnne Johnson	Receptionist

OFFICE OF THE REGISTRAR

June R. Putt, Registrar (1974)

B.A., University of Connecticut; M.A., Cornell University

Alice F. Thompson, Secretary (1988)

Shannon Rogers, Clerk-Typist (1992)

Registration

Registration takes place at the beginning of each term. Students must show evidence of payment of tuition and fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so. New students will receive instructions regarding times and places of registration, orientation and placement testing during the summer before their arrival at the School.

College

All undergraduate and graduate college students must register at the appointed time and show evidence of payment of tuition and fees prior to enrolling in classes. Students will not be granted entry to classes without having complete registration.

High School

High school students (grades 8-12) are required to meet certain attendance standards set by the State of North Carolina to receive credit for courses.

While high school students enroll in year-long courses at the beginning of each academic year, all students are required to register at the beginning of each term. High school students are required to attend classes continuously and are not permitted to miss classes at the beginning of the term. Arrangements for payment of tuition and fees for high school students must be made on a timely basis each term, and students must be cleared by the Business Office for class attendance by either:

- 1) presenting a receipt to reflect that all tuition and fees have been paid at the time of registration
- or
- 2) in exceptional cases, making arrangements with the Business Office to pay the tuition and fees on a schedule to be determined in consultation with the Vice Chancellor for Finance.

High school students who fail to make the necessary arrangements within one week after the beginning of classes in any term may be asked to withdraw, and will not be able to receive credit for classes until all tuition and fees are paid. Students who appear for registration at a time later than specified in the School calendar are subject to a late fee of \$20.

No one will be permitted to register as a full-time student after the completion of the fifth day of classes for a given term. Any exception will be by petition to the dean of the arts school involved, in consultation with the dean of general studies.

Class Designation

A student's status is officially determined on the basis of progress in the major arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

Credit Definitions

Students enrolled in high school programs receive credit in terms of standard high school units. College credit is awarded in semester hours.

Course Numbering

In general, courses are numbered such that the first digit reflects the level of the course, with the number one indicating an introductory level. A course with hyphens indicates a three-term course for which credit is not allowed until the three terms are completed. Courses with commas indicate the courses which are to be taken in sequence.

Course Requirements

It is the responsibility of the student to know the requirements for his or her particular program and, where specific general studies courses are required, to include these courses in the program. Individual program requirements are outlined in the appropriate sections of this Bulletin.

Residency Requirements

To qualify for a college Arts Diploma, Bachelor of Fine Arts or Bachelor of Music from the North Carolina School of the Arts, the student must be registered as a full-time college student for a minimum of two years, one of which must be the student's graduating year.

A college student must carry eight or more credit hours per term to be classified as a full-time student.

Transfer Students

College transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit awarded. Normally, a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts, Bachelor of Music or Arts Diploma. (See Residency Requirements.)

Part-Time Degree Students

Under certain circumstances, a matriculated college student may enroll as a part-time degree student for a given term. This status generally is reserved for college seniors in their last term and is only granted by special permission of the appropriate dean. Part-time degree students may carry fewer than eight credits and are charged by the credit, according to the schedule of fees for special students.

Course Audit

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside the major area in addition to his or her regular program. Attendance must be regular. No credit is given.

Course Planning and Program Advising

Each student is assigned an adviser when he or she enters the School. The advising system varies from one arts school to another. In some schools the dean or assistant dean acts as the student adviser; in others, members of the faculty are assigned as advisers.

Students meet with their advisers during designated weeks toward the end of each term to plan their programs for the following term. The courses each student selects must be approved by the adviser. Students who complete course planning in the prescribed manner will receive a preprinted course schedule at registration.

Add/Drop Policy

For one week after registration, a student may add or drop courses. Course changes during this week do not appear on the student's permanent record. Students who wish to add courses should seek permission from the instructors of the courses to be added and from their advisers, who sign the Change of Schedule forms available from the registrar. Courses for which students have not registered must be added in order for credit to be given.

No high school student will be permitted to drop or add general studies courses after registration is completed except with the approval of the assistant dean of general studies (high school) and the instructor of the course.

Course Withdrawal

A student may withdraw from courses for the first six weeks of each 10-week term with the signed approval of the adviser, who will meet with the student to discuss the reasons for the request to withdraw. In some cases, the student will withdraw from a course on the recommendation of the course instructor or the insistence of the arts dean or the dean of general studies. Students are advised to withdraw from courses when successful completion appears impossible. The mark "W" is assigned for courses from which students have withdrawn. Students withdraw from courses by using the Change of Schedule form, available from the registrar.

Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of "F" for the course.

Attendance

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. Attendance regulations for each program and for individual courses within the program are communicated to students and kept on file in the appropriate school or department office. Students who violate the attendance regulations will be referred to the appropriate dean or director, who will counsel or discipline the students. Students who miss class frequently must be prepared to receive a low or failing grade or be advised to withdraw from that course.

Final Examinations

Final examinations are given during a three-day period at the end of each term. An unexcused absence from a final examination will result in the student's receiving a "0" for that activity and loss of makeup privileges.

Early Departure from School at the End of a Term

While early departure before the end of the term is discouraged, NCSA recognizes that, from time to time, extenuating circumstances will necessitate approval for such early departure. Students seeking permission to leave school early should meet with their arts dean and with the dean of general studies to obtain permission.

Students who leave campus before the end of a term without having been granted the appropriate permission will be considered to have unexcused absences.

Withdrawal from School

Students who wish to withdraw from school during a term must file the appropriate form, which is available through the registrar's office. Students who withdraw from school during a given term receive no credit for courses taken during that term. Students who leave school without officially withdrawing will receive grades of "F" for all courses for which they are registered and will forfeit eligibility for refund of tuition or fees.

Students who have terminated their enrollment for any reason must apply for readmission before registering for another term.

Reenrollment

Former students who reenroll at the School of the Arts, after an interruption of two years or more, will be held responsible for the program requirements in effect at the time of reentry. Students who reenroll within two years of their last enrollment may continue under their original requirements.

Delayed Graduation

A student who does not graduate on schedule may seek permission from the faculty of his/her school to complete his/her requirements at a later date. These requirements must be successfully completed within seven years after the student's last enrollment at NCSA.

Leave of Absence

A leave of absence may be granted for a specific period of time for a valid educational purpose. Permission for such a leave must be sought by processing the appropriate form, available in the registrar's office. Such permission may be granted by the appropriate arts dean, with the understanding that no credit can be given for studies or projects undertaken by the student while not officially enrolled in school. No tuition is paid for a term during which a leave of absence has been granted and no application for readmission is required if the student reenrolls for the term immediately following the leave period.

Grading System

Final grades for courses are sent to students and, when applicable, to their parents or guardians at the end of each term. Indication of student achievement is provided by the following grades and quality points:

A+	=	4.5
A	=	4.0
A-	=	3.8
B+	=	3.5
B	=	3.0
B-	=	2.8
C+	=	2.5
C	=	2.0
C-	=	1.8
D+	=	1.5
D	=	1.0
D-	=	0.8
F	=	0
I	=	Incomplete
W	=	Withdrew
P	=	Pass
S	=	Satisfactory
U	=	Unsatisfactory

Retention

Students should consult the Bulletin section for their respective arts programs and for the Division of General Studies to learn the specific grade and quality point requirements for continuance in their programs and for graduation.

Incomplete Coursework

Occasionally, because of personal, medical or other emergencies that may arise, a student may be unable to take final examinations or juries or complete the final assignments for a course. In such cases, a grade of "Incomplete" may be requested for one term so that the student may complete the courses in which satisfactory progress was being made at the time of the request. The normal time limit to complete the work for a course in which a grade of "Incomplete" has been given is the end of the term immediately following the term in which the "Incomplete" was given. However, an individual faculty member, with the permission of the appropriate dean, may designate an earlier deadline for making up the incomplete work. Failure to complete the coursework by the end of the following term will result in a grade of "F" for the course.

Student Responsibility for Coursework

In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material and craftsmanship are their own. In written work, if students cite from a source of information or opinion other than themselves without giving credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of "F."

Student Records

All educational records for students are maintained in the registrar's office and are available for student examination, as outlined by the Family Educational Rights and Privacy Act. Students are informed at regular intervals of their current grade point averages and credits accumulated. Students having questions about their progress are encouraged to address these questions to the registrar.

The School keeps records of progress on veteran and non-veteran students alike. Progress records are furnished to students at the end of each scheduled school term.

Definition of In-State Residency

The North Carolina School of the Arts defines "In-State Residency," when referring to an academic program and/or tuition rate, as outlined and defined in the North Carolina General Statute 116-143.1. The term is defined in detail in "A Manual to Assist the Public Higher Education Institutions of North Carolina in the Matter of Student Residence Classification for Tuition Purposes." This manual may be found in most North Carolina libraries and/or any admissions or financial aid offices at any of the 16 constituent campuses of The University of North Carolina.

All students, especially graduate and/or independent students, are encouraged to contact the offices of the admissions, registrar or student financial aid to inquire about fulfillment of state requirements for classification as in-state residents for tuition purposes. Staff members are happy to advise and assist any students who wish to be considered for in-state tuition status.

OFFICE OF STUDENT FINANCIAL AID

Ginger Klock, Director of Student Financial Aid (1991)

B.S., Southwest Missouri State University; M.S., Southern Illinois University

Jane Kamiab, Assistant Director of Student Financial Aid (1993)

Jessica Williams, Financial Aid Assistant (1990)

The North Carolina School of the Arts financial aid program exists to assist deserving students in meeting the cost of attendance at the School. While it is our belief that parents and students have an obligation to pay for their education to the extent they are able to do so, it is recognized that some students do not have the financial resources to meet their education costs. Through the student financial aid program, this institution makes every effort to ensure that no qualified student is denied the opportunity to attend the School because of lack of funds.

Instructions for Application for Financial Aid

Although both high school and college-level students may apply for financial assistance, the procedures are slightly different and the types of aid available vary.

High school students wishing to be considered for financial aid may submit the Free Application for Federal Student Aid (FAFSA). This information will enable the arts dean in conjunction with the Student Financial Aid Office make some decisions about eligibility for grants and some scholarships, based on a combination of talent and demonstrated need. Students who demonstrate need may also borrow under the Foundation Student Loan program. The remaining scholarships are based on talent as determined by the arts dean.

College students wishing to be considered for financial aid should submit the Free Application for Federal Student Aid (FAFSA). Priority consideration will be given to entering students whose applications (FAFSA) are received at Central Processing Service (CPS) by March 15. Continuing students should submit the FAFSA to the CPS by April 1. Students who submit applications after the preferred deadline will be considered as time and funds permit.

North Carolina residents who wish to be considered for the State Student Incentive Grant Program (NCSIG) should file their FAFSA no later than March 15. Out-of-state students who are interested in receiving funds through a state grant program should be aware of their state deadline date.

Note: Students wishing to be considered for need-based financial aid must apply each year. Contact the Student Financial Aid Office to obtain the correct form.

Types of Financial Aid

The financial aid program at the North Carolina School of the Arts offers scholarships, grants, loans, and employment. Financial aid is awarded on the basis of a student's demonstrated need. Financial need is determined by subtracting the reasonable family contribution (based on the FAFSA calculation) from the cost of education (as determined by the institution according to federal guidelines.) A student who demonstrates financial need and applies on time may expect to receive a "financial aid award" from NCSA which will include funds from the following sources:

FEDERAL SOURCES (college only)

Grants: Funds that do not have to be repaid

The Federal Pell Grant Program is designed to provide financial assistance to undergraduate college students, seeking a first bachelor's degree. The Federal Pell Grant Program at NCSA provides grants ranging from \$400 to \$3,700 per year, depending on your financial circumstances and federal appropriations. For the 1993-94 academic year, the maximum will be \$2,300.

The Federal Supplemental Educational Opportunity Grant (SEOG) awards is reserved for undergraduate students with exceptional financial need. The award amount varies, depending on the student's financial situation.

Work: Self-help

Federal Work-Study (FWS) is a federal program through which college students are provided with jobs, so that they might earn money to meet expenses. Students participating in this program work an average of six hours per week. Priority is given to undergraduate students and, if funding allows, work-study may be awarded to graduate students. All students who wish to work under the FWS program must attend an orientation program during the first week of school.

Loan: Self-help

The Federal Perkins Loan is a low interest loan (5 percent) awarded to undergraduate students by the School as the lender. Students must sign a promissory note but do not have to start repayment until nine months after the student leaves school or drops below half-time status.

Federal Stafford Loan Program provides loans made by participating banks, credit unions and savings and loan associations. Students may qualify with at least half-time enrollment. The maximum annual loan limits are: (a) \$2,625 for freshman; (b) \$3,500 for sophomores; (c) \$5,500 for juniors and seniors; and (d) \$8,500 for graduate students.

The interest rate for new borrowers is at a variable rate based on the 91-Treasury Bill but will not exceed 9%. The interest rate for previous borrowers with an outstanding balance is at the same interest rate at their first loan. (Students should review their promissory note or contact their lender). Interest does not accrue while the student is in school and for a six month grace period after the student leaves school or ceases at least half-time enrollment. Repayment begins at the first of the seventh month.

Nonsubsidized Federal Stafford Loans have the same terms as the subsidized Federal Stafford Loan, except the interest begins accruing immediately and a monthly/quarterly interest payment is required while the student is in school. This loan does not require demonstrated financial need.

Federal Supplemental Loan for Students (SLS) allows independent undergraduate and graduate students to borrow a variable rate low-interest loan, based on the 52-week Treasury Bill, with an 11 percent cap. Students may borrow up to \$5,000 per academic year. This loan can be used to replace expected family contribution or for students who do not demonstrate eligibility for need-based aid. However, the student is required to file the FAFSA.

Federal PLUS Loan is available to provide additional funds for educational expenses to parents of dependent college students a variable rate low interest loan for parents of dependent students similar to the SLS, but has a 10 percent interest cap. A parent may borrow up to cost of attendance minus estimated financial aid per academic year. No demonstration of need is necessary to borrow under this program.

A separate application form to apply for any of the Federal Family Loan Program loans can be obtained from the lender of your choice or from the Student Financial Aid Office.

Note: First-time borrowers of Stafford and SLS loans at the North Carolina School of the Arts are required to attend an Entrance Interview regarding loan counseling. According to federal regulations, first-year undergraduate Stafford Loan and SLS borrowers can expect their first loan disbursement to be held for the first 30 days of the program before they can be delivered. Students who borrow under any of the loan programs offered at NCSA will be expected to attend an Exit Interview shortly before leaving campus at the time of graduation or withdrawal from the institution. Any student who fails to complete their Exit Interview can expect to have a HOLD placed on their academic record until such time as this has been completed.

STATE SOURCES (college only)

Scholarship

The following scholarships are provided in conjunction with The University of North Carolina:

The C.M. and M.D. Suther scholarship is awarded annually to a full-time North Carolina resident undergraduate student on the basis of academic standing and financial need. Recipients are chosen by the financial aid office. Awards are nonrenewable and vary in amount according to income available from the trust.

The A.P. and Frances Dickson scholarship is awarded annually to a full-time undergraduate student who lives in Hoke County, N.C. Recipients are chosen by the financial aid office on the basis of academic standing and financial need. Awards are nonrenewable and vary in amount according to income available from the trust.

The James Lee Love Scholarship is awarded annually to a full-time North Carolina resident undergraduate student. Recipients are chosen by the financial aid office on the basis of academic standing and financial need. Awards are nonrenewable and vary in amount according to income available from the trust.

Grants: Funds that do not have to be repaid

North Carolina Student Incentive Grant (NCSIG) is a grant from matching federal and state funds. Eligibility is determined by the FAFSA and the program is administered by the College Foundation Inc.

Other state grant programs: Other states award state grants and some allow students to "take them out of state." A separate state application may be necessary to receive this grant. Students should contact their state education department.

Minority Presence Grant, under the Board of Governors General Minority Presence Grant Program, provides black students with special financial assistance if they are residents of North Carolina, enrolled for at least three hours of degree-credit coursework and demonstrate financial need.

INSTITUTIONAL SOURCES (college and high school)

Gift money: Funds that do not have to be repaid

Most scholarships at the School are awarded by the arts dean, based on talent determined at time of audition or evaluations. No separate application form is required. Scholarships are awarded under the guidelines of the donor. A list of scholarship donors appears at the end of this section.

A small number of awards are made once a year at the Awards Day program, based on donor specifications. Normally, these are cash awards.

Other scholarships are awarded based on a combination of talent and demonstrated financial need. These scholarships are packaged as part of a student's financial aid award by the Student Financial Aid Office, in conjunction with the arts dean.

Loan: Self-help (high school only)

A Foundation Student Loan may be awarded by the financial aid office to high-need high school students. The interest rate is 3 percent and the student does not have to start repayment until nine months after leaving high school.

OTHER SOURCES

Veterans Administration - As a veteran or a dependent of a deceased or disabled veteran, a student may be eligible. Students should contact the Veterans Administration for more information.

Vocational Rehabilitation - Students with a handicap may wish to contact their state Vocational Rehabilitation Office for more information.

Outside Scholarships - Students interested in obtaining an outside scholarship may wish to contact a reference librarian at their local university or public library for assistance in researching outside scholarships.

Note: Students receiving need-based financial aid are required to report all outside sources of aid they receive to the NCSA Student Financial Aid Office.

It is important to understand that awards are dependent upon institutional, private, state and/or federal funding. Although we fully intend to be able to adequately fund any commitments which are made, there is a possibility that a program may be discontinued or that funds may not be appropriated to the School. If this happens, we will notify the student immediately and either change the award or withdraw the offer.

Financial Aid Determination and Award

Awards are made to full-time students who are pursuing high school diplomas, college degrees, college diplomas and graduate degrees, attending for the academic year. Students needing assistance for attendance during summer session should contact the arts dean. Because of limited funding, financial aid will be awarded to part-time students only after full-time students' needs have been met. Students wishing to be considered for need-based financial aid must be U.S. citizens or eligible non-citizens (see FAFSA Form for definition). Students who have previously attended other institutions (regardless of whether they received financial aid or not) must provide a Financial Aid Transcript (FAT) from each school attended to be eligible for need-based financial aid and PLUS loans. To do this, simply request that the other institution(s) forward a Financial Aid Transcript (FAT) to the Student Financial Aid Office at NCSA. This is not an academic transcript, but rather a record of aid received.

In order to qualify for need-based financial aid, a student must sign a "Statement of Educational Purpose," "Statement of Registration Status," "Certification Statement of Refunds and Defaults" and, to qualify for the Pell Grant program, a "Statement of Updated Information." Any student who refuses to sign any of these statements or certifications will be denied aid from federal financial aid sources and possibly state and institutional sources as well.

Verification of Student Aid Application Information

The U.S. Department of Education may select a student's application for a process called "verification." This means the student will be required to submit certain documents to verify the information supplied on the FAFSA. If selected, the student may be asked to submit copies of his/her federal income tax return, his/her parent(s)' federal income tax return(s) and other documents. The Student Financial Aid Office will contact the student regarding these forms. Respond promptly to assure eligibility.

Failure to provide proof means the student will not receive aid from the Department of Education and may not receive aid from other sources. Also, any person who intentionally makes false statements or misrepresentations on a federal aid application is violating the law and is subject to fine or imprisonment or both.

Renewal of Financial Aid

Applicants must file a new financial aid application for each year of enrollment. Beginning with the 1994-95 academic year, students who filed an FAFSA in 1993-94 will receive a re-application form at their permanent address. This form can be updated and submitted as the 1994-95 FAFSA. Awards may vary from year to year as family circumstances and availability of funds change. To be eligible for the renewal of aid, a student must have continual need, be in good standing, and be maintaining satisfactory academic progress at NCSA. A student is not eligible for financial assistance if he/she owes a refund of federal grant aid or is in default on a federal loan.

Student Responsibilities

You are responsible for:

- Completing all forms accurately and submitting them according to the scheduled deadline dates;
- Reapplying for aid each academic year;

- Informing the student financial aid office of any changes in your personal situation (i.e., increase or decrease in your financial resources, change in name or address, withdrawal or transfer from NCSA);
- Enrolling for the necessary number of credit hours;
- Repaying your loans in accordance with your repayment schedule;
- Requesting any information you feel is necessary;
- Performing the work that is agreed upon when accepting work-study;
- Applying for admission (admission application, grade transcript);
- Repaying any overpayment of financial aid because of withdrawal from classes or errors in application data; and
- Providing any additional information as requested by the student financial aid office or any other NCSA office.

Student Rights

You have the right to:

- Obtain information about the student aid programs available at the School;
- Apply and be considered for all student assistance programs;
- Request an explanation of any phase of the financial aid process;
- Request special consideration if your family's financial circumstances change significantly (You must take the initiative in notifying the office of these changes);
- Request an appointment with the Director of Financial Aid concerning the financing of your education;
- Request information concerning academic programs, costs and refunds, physical facilities, student retention, etc; and
- Appeal financial aid awards and denials based upon academic progress or enrollment requirements.

Refunds and Repayments

If a student withdraws from NCSA, a refund is calculated according to NCSA refund policy. A determination is then made as to whether any of this refund is due the Title IV Financial Aid Program, any state program or any institutional funds. The amount of refund due the financial aid programs will be deducted from the NCSA refund to the student.

As your "Statement of Educational Purpose" indicates, financial aid funds are to be used only for expenses related to attendance at NCSA. Therefore, if you withdraw from or stop attending NCSA after receiving a Federal Perkins Loan, Federal SEOG, Federal Pell Grant, Federal Stafford Loan, or Federal SLS, you may be required to repay all or a portion of the financial aid awards. The repayment amount will be calculated on the basis of the days remaining in the term at the time of your withdrawal from or failure to attend NCSA. You will be notified by letter of any repayments owed to NCSA.

A copy of the NCSA Refund/Repayment Policy is available from the student financial aid office upon request.

Satisfactory Academic Progress

To be eligible for federal aid programs, a returning college student must maintain "satisfactory academic progress." Satisfactory academic progress is determined using the three areas listed below:

1. Qualitative (Grade Point Average)

To be progressing satisfactorily, a student at the School of the Arts must maintain a specific minimum cumulative grade point average (combined arts and general studies). The grade point average is monitored at the end of each academic year. The acceptable cumulative grade point average (GPA) for each increment is listed below:

Undergraduate	Graduate		
1st year	1.75GPA	Every Year	2.5GPA
2nd through 9th year	2.00GPA		

2. Quantitative

A. Hours attempted vs. hours completed

The following graduated scale will be used to monitor the number of hours completed for each academic year:

	Undergraduate
1st Year	65% of hours attempted
2nd year	70% of hours attempted
3rd year	75% of hours attempted
4th through 9th year	80% of hours attempted

B. Maximum timeframe

Normal Length	Maximum Timeframe Full-time	Part-time
1. Undergraduate 4yr program	5 years	8 years
2. Undergraduate 5yr program	6 years	9 years
3. Graduate program (2 or 3 yrs)	4 years	6 years

Do not confuse the satisfactory academic progress policy with your department's policy on "Invitation to Return." This policy applies only to students who have been asked to return officially by the arts dean and who are applying for federal financial aid. A complete copy of the "NCSA Satisfactory Academic Progress Policy - College Only" is available upon request from the student financial aid office.

Scholarship Information

NCSA offers scholarships based on talent or financial need or both. All students who apply for financial aid are automatically considered for scholarships based solely on financial need. Students who want to apply for talent scholarships may wish to complete the financial form as the arts dean uses this information in combination with talent qualifications to make scholarship awards.

Scholarships and awards are provided by or are in honor of the following:

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Stuart and Marie Bellin	Robert & Sonja Lindgren
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Financial aid at NCSA is awarded without regard to a student's race, religion, color, national origin, sex, age or handicap.

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HISTORY OF THE UNIVERSITY OF NORTH CAROLINA

In North Carolina, all the public educational institutions that grant baccalaureate degrees are part of the University of North Carolina. The North Carolina School of the Arts is one of 16 constituent institutions of the multi-campus state university.

The University of North Carolina, chartered by the N.C. General Assembly in 1789, was the first public university in the United States to open its doors and the only one to graduate students in the 18th century. The first class was admitted in Chapel Hill in 1795. For the next 136 years, the only campus of the University of North Carolina was at Chapel Hill.

In 1877, the N.C. General Assembly began sponsoring additional institutions of higher education, diverse in origin and purpose. Five were historically black institutions, and another was founded to educate American Indians. Several were created to prepare teachers for the public schools. Others had a technological emphasis. One, the North Carolina School of the Arts, is a training school for performing artists.

In 1931, the N.C. General Assembly redefined the University of North Carolina to include three state-supported institutions: the campus at Chapel Hill (now the University of North Carolina at Chapel Hill), North Carolina State College (now North Carolina State University at Raleigh), and Woman's College (now the University of North Carolina at Greensboro). The new multi-campus University operated with one board of trustees and one president. By 1969, three additional campuses had joined the University through legislative action: the University of North Carolina at Charlotte, the University of North Carolina at Asheville, and the University of North Carolina at Wilmington.

In 1971, the General Assembly passed legislation bringing into the University of North Carolina the state's 10 remaining public senior institutions, each of which had until then been legally separate: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, the North Carolina School of the Arts, Pembroke State University, Western Carolina University and Winston-Salem State University. This action created the current 16-campus University. (In 1985, the North Carolina School of Science and Mathematics, a residential high school for gifted students, was declared an affiliated school of the University.)

The UNC Board of Governors is the policy-making body legally charged with "the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." It elects the president, who administers the University. The 32 voting members of the Board of Governors are elected by the General Assembly for four-year terms. Former board chairmen and board members who are former governors of North Carolina may continue to serve for limited periods as non-voting members emeriti. The president of the UNC Association of Student Governments, or that student's designee, is also a non-voting member.

Each of the 16 constituent institutions is headed by a chancellor, who is chosen by the Board of Governors on the president's nomination and is responsible to the president. Each institution has a board of trustees, consisting of eight members elected by the Board of Governors, four appointed by the governor, and the president of the student body, who serves ex officio. (The N.C. School of the Arts has two additional ex officio members.) Each board of trustees holds extensive powers over academic and other operations of its institution on delegation from the Board of Governors.

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POLICIES REGARDING PROBATION, SUSPENSION, DISMISSAL, READMISSION

PROBATION

The faculty evaluate students each term for professional growth in their major. Any student not demonstrating sufficient progress may be placed on probation. Students who, at the end of the probation period, have not improved, may not be invited to continue in the program. College students in a degree program must also meet the standards outlined for progress in their General Studies work. Individual standards for each area are as follows:

Dance: As previously described in the School of Dance Section of this Bulletin, students must maintain a "B-" (2.80) average in dance to continue in the program. Students earning less than an average of (2.79) or below in dance classes for a given term are placed on arts probation for the following term. Students who accumulate three unexcused absences in his/her classes collectively within a given term will immediately be placed on Arts Probation for the remainder of that term.

Design and Production: Students must maintain a 2.0 average through the first year and a 2.5 average for subsequent years. Students who fail to maintain these levels for a given term are placed on arts probation for the following term.

Visual Arts: Students in the high school Visual Arts Program must maintain a 3.0 average in studio art classes each term. Failure to meet this requirement will result in a one-term probation period in which the student must attain a 3.0 average in each studio art class to continue in the program.

Drama: The freshman year is a probationary year, during which students are expected to maintain a 2.5 average each term. Students at subsequent levels must achieve a cumulative average of at least 3.0. After grades have been considered at the end of each term, the faculty determines if a student should be placed on arts probation for the following term based on these criteria:

1. Ability to absorb instruction
2. Assessment of basic talent
3. Ability to work and produce a performance

Music: Students must earn at least a 3.0 ("B") average in Applied Music and an average of 2.0 ("C") in their other music courses. Those failing to meet both these requirements will be placed on arts probation. Based on criteria of artistic potential, professional growth and productive attitudes, as judged by the major teacher and subject to the dean's approval, a student may be placed on arts probation at any time. Although one term of probation may be sufficient for a student not to be invited to continue, in special cases probation may be extended to three terms.

In addition to the student's talent, potential and progress in his or her major, grades earned in music courses are taken into serious consideration for determination of arts probation, retention and dismissal.

General Studies: College degree students are subject to the following General Studies standards:

Students who have completed half of the General Studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in General Studies courses. A student who fails to achieve these standards will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half of the General Studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in General Studies courses. A student who fails to achieve these standards for a given term will be placed on General Studies probation for the following term. The student whose cumulative average in General Studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Invitations to Return

All students in all arts programs must be invited to continue in their programs periodically. Students who, in the judgment of the faculty, fail to demonstrate sufficient progress toward professional standards in the arts will not be invited to return.

Readmission

Students who have terminated their enrollment at NCSA for any reason, including failure to be invited to continue in a program, must apply for readmission prior to being allowed to reenroll. Such students must meet admission standards outlined for all entering students. A student whose enrollment has been interrupted for two years or more will, upon reentry, be responsible for the program requirements outlined in the Bulletin in effect at the time of reentry.

Suspension

Policy: Administrative Hearing Prior to Suspension

In certain highly sensitive situations and in cases related to disorderly or disruptive conduct by a student(s) which significantly affects the ability of other students, faculty or staff to maintain a campus environment conducive to individual growth and to have a secure campus, the vice chancellor for arts and academic affairs or the dean of student affairs in consultation with the vice chancellor may convene an administrative hearing to consider allegations of student misconduct. A few examples of conduct which might result in such a hearing are:

1. Disorderly, disruptive or potentially dangerous behavior which disturbs, disrupts or prevents students, faculty, and staff from enjoying an environment which promotes individual and group growth and learning;
2. Repeated failure to comply with arts school and/or general studies attendance policies and/or to complete assignments as assigned; or
3. Any other behaviors which indicate that the student(s) is engaging in activities which are preventing the student(s) from being productive in the student's arts or general studies work.

The purposes of the hearing before the administrative committee shall include (1) to examine the allegation against the student(s), (2) to give the student(s) opportunity to speak in her/his own defense, and (3) to reach a conclusion about penalties or consequence including any recommendations which need to be made to the chancellor (i.e., penalties such as dismissal or suspension).

The hearing of the administrative committee shall be chaired by the vice chancellor for arts and academic affairs. The committee members shall be:

1. The dean of the school in which the student is enrolled,
2. The dean of student affairs,
3. The dean of general studies, and
4. Any other individuals deemed appropriate by the vice chancellor whose involvement is germane to the situation under consideration and whose presence would be in the best interest of the student(s) involved as well as the campus community.

The procedures of the administrative committee hearing shall include (1) listening to the charges involving the student(s), (2) hearing from the student(s) about their experience in the situation, (3) deliberating on what actions are called for in the situation, and (4) following through with the conclusions reached through deliberations.

The NCSA Student Code of Conduct procedures for penalty assessment may not apply to administrative hearing recommendations. Committee decisions regarding penalties shall be determined by the information presented in the hearing regardless of whether the student(s) has any Student Code of Conduct violations on his/her social rules record.

If the committee decides that the allegations against the student(s) are unwarranted, that shall be reported to the student(s), to the school staff on a need-to-know basis and, when necessary, to the chancellor. If the committee decides that evidence supports the allegations, then the committee may recommend dismissal or suspension to the chancellor, and/or determine other appropriate action that shall be required of the student(s).

NOTICE OF RIGHTS UNDER THE FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT

Annually, the North Carolina School of the Arts informs students of their rights under the Family Educational Rights and Privacy Act. This act, with which the institution intends to comply, was designed to protect the privacy of educational records, to establish the right of students to inspect and review their educational records, and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings.

Under the act, the parent or eligible student has the right to:

1. Inspect and review the student's education records;
2. Request the amendment of the student's education records to ensure that they are not inaccurate, misleading, or otherwise in violation of the student's privacy or other rights;
3. Consent to disclosures of personally identifiable information contained in the student's records, except in those cases where exceptions have been included in the act;
4. File with the U.S. Department of Education a complaint concerning alleged failures by NCSA to comply with the requirements of the act.

Institutional policy explains in detail the procedures to be used by NCSA for compliance with the provisions of the act. Copies of this policy can be obtained from the Office of the Registrar, Administrative Annex. The registrar's office also maintains a Directory of Records which lists all educational records maintained on students by this institution.

Questions concerning the Family Educational Rights and Privacy Act may be referred to the registrar's office.

RESIDENCE STATUS FOR TUITION PURPOSES

Definition of In-State Residency

The North Carolina School of the Arts defines "In-State Residency," when referring to an academic program and/or tuition rate, as outlined and defined in the North Carolina General Statute 116-143.1. The term is defined in detail in A Manual to Assist the Public Higher Education Institutions of North Carolina in the Matter of Student Residence Classification for Tuition Purposes. This manual may be found in most North Carolina libraries and/or any admissions or financial aid offices at any of the 16 constituent campuses of The University of North Carolina.

The basis for determining the appropriate tuition charge rests upon whether a student is a resident or nonresident for tuition purposes. Each student must make a statement as to the length of his or her residency in North Carolina, with assessment by the institution of that statement to be conditioned by the following.

Residence

To qualify as a resident for tuition purposes, a person must become a legal resident and remain a legal resident for at least 12 months immediately prior to classification. Thus, there is a distinction between legal residence and residence for tuition purposes. Furthermore, 12 months legal residence means more than simple abode in North Carolina. In particular it means maintaining a domicile (permanent home of indefinite duration) as opposed to "maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education." The burden of establishing facts which justify classification of a student as a resident entitled to in-state tuition rates is on the applicant for such classification, who must show his or her entitlement by the preponderance (the greater part) of the residentiary information.

Initiative

Being classified a resident for tuition purposes is contingent on the student's seeking such status and providing all information that the institution may require in making the determination. Admissions office staff members are eager to assist students who desire to discuss and/or initiate action which may allow an applicant to be considered for "in-state status for tuition purposes."

Parents' Domicile

If an individual, irrespective of age, has living parent(s) or court-appointed guardian of the person, the domicile of such parent(s) or guardian is, prima facie, the domicile of the individual; but this prima facie evidence of the individual's domicile may or may not be sustained by other information. Further, nondomiciliary status of parents is not deemed prima facie evidence of the applicant child's status if the applicant has lived (though not necessarily legally resided) in North Carolina for the five years preceding enrollment or re-registration.

Effect of Marriage

Marriage alone does not prevent a person from becoming or continuing to be a resident for tuition purposes, nor does marriage in any circumstance ensure that a person will become or continue to be a resident for tuition purposes. Marriage and the legal residence of one's spouse are, however, relevant information in determining residentiary intent. Furthermore, if both a husband and his wife are legal residents of North Carolina and if one of them has been a legal resident longer than the other, then the longer duration may be claimed by either spouse in meeting the 12-month requirement for in-state tuition status.

Military Personnel

A North Carolinian who serves outside the state in the armed forces does not lose North Carolina domicile simply by reason of such service. Students from the military may prove retention or establishment of residence by reference, as in other cases, to residentiary acts accompanied by residentiary intent.

In addition, a separate North Carolina statute affords tuition rate benefits to certain military personnel and their dependents even though not qualifying for the in-state tuition rate by reason of 12 months legal residence in North Carolina. Members of the armed services, while stationed in and concurrently living in North Carolina, may be charged a tuition rate lower than the out-of-state tuition rate to the extent that the total of entitlements for applicable tuition costs available from the federal government, plus certain amounts based under a statutory formula upon the in-state tuition rate, is a sum less than the out-of-state tuition rate for the pertinent enrollment. A dependent relative of a service member stationed in North Carolina is eligible to be charged the in-state tuition rate while the dependent relative is living in North Carolina with the service member and if the dependent relative has met any requirement of

the Selective Service System applicable to the dependent relative. These tuition benefits may be enjoyed only if the applicable requirements for admission have been met; these benefits alone do not provide the basis for receiving those derivative benefits under the provisions of the residence classification statute reviewed elsewhere in this summary.

Grace Period

If a person (1) has been a bona fide legal resident, (2) has consequently been classified a resident for tuition purposes, and (3) has subsequently lost North Carolina legal residence while enrolled at a public institution of higher education, that person may continue to enjoy the in-state tuition rate for a grace period of 12 months measured from the date on which North Carolina legal residence was lost. If the 12 months ends during an academic term for which the person is enrolled at a state institution of higher education, the grace period extends, in addition, to the end of that term. The fact of marriage to one who continues domiciled outside North Carolina does not by itself cause loss of legal residence, marking the beginning of the grace period.

Minors

Minors (persons under 18 years of age) usually have the domicile of their parents, but certain special cases are recognized by the residence classification statute in determining residence for tuition purposes.

- (a) If a minor's parents live apart, the minor's domicile is deemed to be North Carolina for the time period(s) that either parent, as a North Carolina legal resident, may claim and does claim the minor as a tax dependent, even if other law or judicial act assigns the minor's domicile outside North Carolina. A minor thus deemed to be a legal resident will not, upon achieving majority before enrolling at an institution of higher education, lose North Carolina legal residence if that person (1) upon becoming an adult "acts, to the extent that the person's degree of actual emancipation permits, in a manner consistent with bona fide legal residence in North Carolina" and (2) "begins enrollment at an institution of higher education not later than the fall academic term next following completion of education prerequisite to admission at such institution."
- (b) If a minor has lived for five or more consecutive years with relatives (other than parents) who are domiciled in North Carolina and if the relatives have functioned during this time as if they were personal guardians, the minor will be deemed a resident for tuition purposes for an enrolled term commencing immediately after at least five years in which these circumstances have existed. If under this consideration a minor is deemed to be a resident for tuition purposes immediately prior to his or her 18th birthday, that person on achieving majority will be deemed a legal resident of North Carolina of at least 12 months duration. This provision acts to confer in-state tuition status even in the face of other provisions of law to the contrary; however, a person deemed a resident of 12 months duration pursuant to this provision continues to be a legal resident of the state only so long as he or she does not abandon North Carolina domicile.

Lost but Regained Domicile

If a student ceases enrollment at or graduates from an institution of higher education while classified a resident for tuition purposes and then both abandons and reacquires North Carolina domicile within a 12-month period, that person, if he or she continues to maintain the reacquired domicile into reenrollment at an institution of higher education, may reenroll at the in-state tuition rate without having to meet the usual 12-month durational requirement. However, any one person may receive the benefit of this provision only once.

Change of Status

A student admitted to initial enrollment in an institution (or permitted to reenroll following an absence from the institutional program which involved a formal withdrawal from enrollment) must be classified by the admitting institution either as a resident or as a nonresident for tuition purposes prior to actual enrollment. A residence status classification once assigned (and finalized pursuant to any appeal properly taken) may be changed thereafter (with corresponding change in billing rates) only at intervals corresponding with the established primary divisions of the academic year.

Transfer Students

When a student transfers from one North Carolina public institution of higher education to another, he or she is treated as a new student by the institution to which he or she is transferring and must be assigned an initial residence status classification for tuition purposes.

Additional Information

For additional information contact the offices of admissions, the registrar or student financial aid at the North Carolina School of the Arts or refer to North Carolina General Statute 116-143.1.

POLICY ON ILLEGAL DRUGS

I. Purpose

The North Carolina School of the Arts is a residential educational community dedicated to the artistic, personal and intellectual growth of students interested in training for careers in the performing arts. The School of the Arts Board of Trustees is committed to the maintenance and protection of a drug-free workplace in which students and faculty members may responsibly pursue these goals. It is the obligation of all members of the School community – students, faculty, administrators and other employees – to help maintain a drug-free workplace where academic and artistic freedom flourish and in which the rights of each member of the community are respected.

Illegal drugs in American society present a threat to the health and safety of members of the School community and endanger the attainment of its goals. This policy seeks to address the problem of illegal drugs by eliciting the cooperative efforts of all members of the School community.

II. Program Coordination

The vice chancellor for arts and academic affairs shall be responsible for coordinating and supervising the various elements of the Drug Abuse Prevention and Education Program including all educational activities and recordkeeping.

III. Education, Counseling, Rehabilitation

The School's drug prevention program will emphasize education and rehabilitation. Specifically, these techniques will include information concerning the incompatibility of the use or sale of illegal drugs with the goal of the School; legal consequences of involvement with illegal drugs; medical implications of the use of illegal drugs; and ways in which illegal drugs jeopardize an individual's present accomplishments and future opportunities.

A. Students

In consultation with the vice chancellor for arts and academic programs, the dean of student affairs will be responsible for developing the primary education methods designed specifically to prevent substance abuse problems, including the following:

- 1) Statements in the Campus Life Handbook;
- 2) Drug information sessions during the academic year;
- 3) Distribution of drug information literature by the Student Health Services and the counselors;
- 4) Special mini-lectures and discussions by residence hall groups and the counselors;
- 5) Annual training program for Residence Life staff and resident assistants, and others that could profit from such training; and
- 6) Referral to drug counseling services in the Winston-Salem community (for example, Step One).

B. Employees

1. No later than Sept. 1, 1988, this policy was distributed to all faculty and staff along with a letter which communicated the incompatibility of the use or sale of illegal drugs with the goals of the School; the legal consequences of involvement with illegal drugs; the medical implications of the use of illegal drugs; and the ways in which illegal drugs jeopardize an individual's present accomplishments and future opportunities. The letter will be reissued at least once a year.
2. A pamphlet designed to educate the campus about the health hazards associated with drug abuse will be distributed at least once a year to all employees.

3. Supervisors will be encouraged prior to Sept. 1, 1988, and at least once a year thereafter to remind faculty and staff of the School's program. The personnel office will remind supervisors of their responsibilities toward SPA employees; the vice chancellor for arts and academic affairs will remind deans and other supervisors of their responsibilities toward faculty and other EPA employees.

C. Referrals

The community mechanisms mentioned above will include information regarding community counseling, medical and rehabilitation resources dealing with substance abuse and information on health insurance benefits associated with substance abuse. Because most supervisors do not have the professional qualifications to judge whether an employee or a student has a drug problem, special training and information will be provided supervisors that will enable them to be alert, in an informed way, to substance abuse at an early stage of development.

Through the referral mechanisms noted, an employee or student with a possible substance abuse problem will be encouraged to seek confidential diagnosis and treatment. The seeking of help in such matters should not, in and of itself, interfere with enrollment or job status or promotional opportunities. Persons who voluntarily seek counseling shall be assured that applicable professional standards of confidentiality will be observed.

IV. Enforcement and Penalties

Students, faculty members, administrators and other employees are responsible, as citizens, for knowing about and complying with the provisions of North Carolina law that make it a crime to possess, sell, deliver, or manufacture those drugs designated collectively as "controlled substances" in Article 5 of Chapter 90 of the North Carolina General Statutes. Any member of the School community who violates that law is subject both to prosecution and punishment by the civil authorities and to disciplinary proceedings by the School. It is not "double jeopardy" for both the civil authorities and the School to proceed against and punish a person for the same specified conduct. The School will initiate its own disciplinary proceeding against a student, faculty member, administrator, or other employee when the alleged conduct is deemed to affect the interests of the School.

Penalties will be imposed by the School in accordance with procedural safeguards applicable to disciplinary actions against students as specified in the Campus Life Handbook; faculty members as specified in Section 10 of "Regulations on Academic Freedom, Appointment, Promotions, and Discharge"; and "covered employees" as specified in Section III-D of "Employment Policies for University Employees Exempt from the State Personnel Act." Other employees subject to the State Personnel Act will be subject to disciplinary proceedings and procedural safeguards according to regulations of the State Personnel Commission. [Where this policy is in conflict with regulations of the State Personnel Commission for SPA employees, the policies of the commission supersede.]

The penalties to be imposed by the School may range from written warnings with probationary status to expulsion from enrollment and discharge from employment. However, the following minimum penalties shall be imposed within 30 days of the notification of any drug statute conviction for the particular offenses described: Compliance with the drug policy is a condition of employment. Anyone working under a federal grant must report within five working days any conviction.

A. Trafficking in Illegal Drugs

1) For the illegal manufacture, sale or delivery, or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedule I, N.C. General Statutes 90-89, or Schedule II, N.C. General Statutes 90-90 (including but not limited to, heroin, mescaline, lysergic acid diethylamide, opium, cocaine, amphetamine, methaqualine), any student shall be expelled and any faculty member, administrator or other employee shall be discharged.

2) For a first offense involving illegal manufacture, sale or delivery, or possession with intent to manufacture, sell or deliver, of any controlled substance identified in Schedules III through VI, N.C. General Statutes 90-91 through 90-94, (including but not limited to, marijuana, phenobarbital, codeine) the minimum penalty shall be suspension from employment or enrollment for a period of at least one term or its equivalent. For a second offense, any faculty member, administrator, or other employee shall be discharged and any student shall be expelled.

B. Illegal Possession of Drugs

- 1) For a first offense involving the illegal possession of any controlled substance identified in Schedule I, N.C. General Statutes 90-89, or Schedule II, N.C. General Statutes 90-90, the minimum penalty shall be suspension from employment or enrollment for a period of at least one term or its equivalent, consistent with The University of North Carolina Policy on Illegal Drugs.
- 2) For a first offense involving the illegal possession of any controlled substance identified in Schedules III through VI, N.C. General Statutes 90-91 through 90-94, the minimum penalty shall be probation, for a period to be determined on a case-by-case basis. A person on probation must agree to participate in a drug education and counseling program, consent to regular drug testing, and accept such other conditions and restrictions, including a program of community service, as the chancellor or chancellor's designee deems appropriate. Refusal or failure to abide by the terms of probation shall result in suspension from enrollment or from employment for any unexpired balance of the prescribed period of probat
- 3) For second or other subsequent offenses involving the illegal possession of controlled substances, progressively more severe penalties shall be imposed, including expulsion of students and discharge of faculty members, administrators or other employees.
- 4) After completing the prescribed period of suspension from enrollment or employment under sections 4 (a) 2 and 4 (b) 1, students, faculty or other employees who return to enrollment or employment will be subject to probation. All such probationary terms will include drug education and counseling, at a minimum, and may include such other conditions and restrictions as the chancellor or the chancellor's designee deems appropriate, including community service.

C. Suspension Pending Final Disposition

When a student, faculty member, administrator or other employee has been charged by the School with a violation of policies concerning illegal drugs, he or she may be suspended from enrollment or employment before initiation or completion of regular disciplinary proceedings if, assuming the truth of the charges, the chancellor or the chancellor's designee concludes that the person's continued presence within the School community would constitute a clear and immediate danger to the health or welfare of other members of the School community; provided, that if such a suspension is imposed, an appropriate hearing of the charges against the suspended person shall be held as promptly as possible thereafter.

V. Implementation and Reporting

Annually, the chancellor shall submit to the board of trustees a report on campus activities related to illegal drugs for the preceding year. The report shall include:

- 1) a list of the major education activities conducted during the year;
- 2) a report on any illegal drug-related incidents, including any sanctions imposed;
- 3) an assessment by the chancellor of the effectiveness of the campus program; and
- 4) any proposed changes in the policy on illegal drugs.

VI. Effective Date

This policy, as amended, was adopted by the North Carolina School of the Arts Board of Trustees at its April 10, 1990, meeting.

The North Carolina School of the Arts is committed to equality of educational opportunity and does not discriminate against applicants, students, or employees based on race, color, national origin, religion, sex, age, handicap or sexual orientation. Moreover, the School is open to people of all races and actively seeks to promote racial integration by recruiting and enrolling a greater number of black students and minorities.

